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POLITICAL PROFILE

BC NDP leader promises change from Campbell gov't

Balanced budget, frozen tuition and elimination of training wage are among the plans Carole James has for the province

by David Karp

With barely four months until the provincial election, New Democrat leader Carole James is touring the province. She paid a visit to campus Monday, meeting with student groups and *the Martlet*.

When James, 46, became leader of the BC NDP in November 2003, she took control of a party that had been reduced to only two legislative seats after a decade in power.

In the past year and a half, James has made gains to restore a positive image of the party and has again made the NDP a threat to win a provincial election. According to the market research firm Ipsos-Reid, her party is sitting at 41 per cent and trails the Liberals by only three per cent.

The NDP leader predicts an "old-style campaign" this spring as the province heads to the poll on May 17. "We're going to be talking about getting on the doorstep, knocking on doors, connecting with people in the kind of way that we haven't seen for a while," she said.

But her goal is clear, and James hopes to oust what she calls "one of the most extreme governments that we've ever seen in B.C.'s history."

In the 2001 provincial election, James ran for the seat in Victoria-Beacon Hill, but lost by a meagre 35 votes to Liberal Jeff Bray. If she is elected this time around, it will be for the first time.

She was recently criticized for not running in a Surrey-Pandora by-election after the Liberal MLA resigned to run in the federal election. Party leaders will typically jump at the chance to land a seat, but James defends her decision not to run.

"I don't know Surrey. I haven't lived in Surrey." The last thing the people of Surrey need, she said, is "another parachuted-in candidate."

James, who is largely unknown compared to her opponent Liberal leader Gordon Campbell, has been travelling the province for the past year trying to garner attention.

James used her UVic visit to promote the NDP's plan for a province-wide tuition freeze. She says her party has already analyzed the cost for the roughly $25 million it will take to freeze tuition rates for the 2005-06 year. "It's not going to address a lot of the pressures that [students] are already facing," said James. "We know that there have been cuts in the grants programs [and] in other supports for students, so it is simply a start."

UVSS Chairperson Joanna Groves was pleased with the NDP's announcement to freeze rising tuition costs, but said that it is still not enough.

"Students have been hit with unprecedented tuition-fee hikes in the last four years, and tuition fees are too high as it is," said Groves, who added that James was "quite receptive" to her message.

While the NDP has made about 20 policy commitments so far, they are nonetheless vague about many others. "The full platform will come out in the election," promised James, who stressed that more commitments would come after the provincial budget is tabled in February.

James is one of the more centrist leaders the NDP has seen, putting forward conservative economic policies. She said she believes in a fiscally responsible government and has pledged balanced budgets. "You're often faced with having to reduce programs and services, but I think it's important to live within our means," she said.

The NDP has promised to pay down some of the province's debt, estimated at $38 billion dollars, without raising taxes. "I think part of what we see with this [current Liberal] government is boom and bust financing, where you cut everything for three years and then you give a little bit back. Right now we've said we're not looking at increasing nor decreasing taxes."

While they may disagree on political issues, like tuition freeze and the six-dollar-an-hour training wage, which she plans to scrap, James says that her Liberal counterpart may be "a fine person."

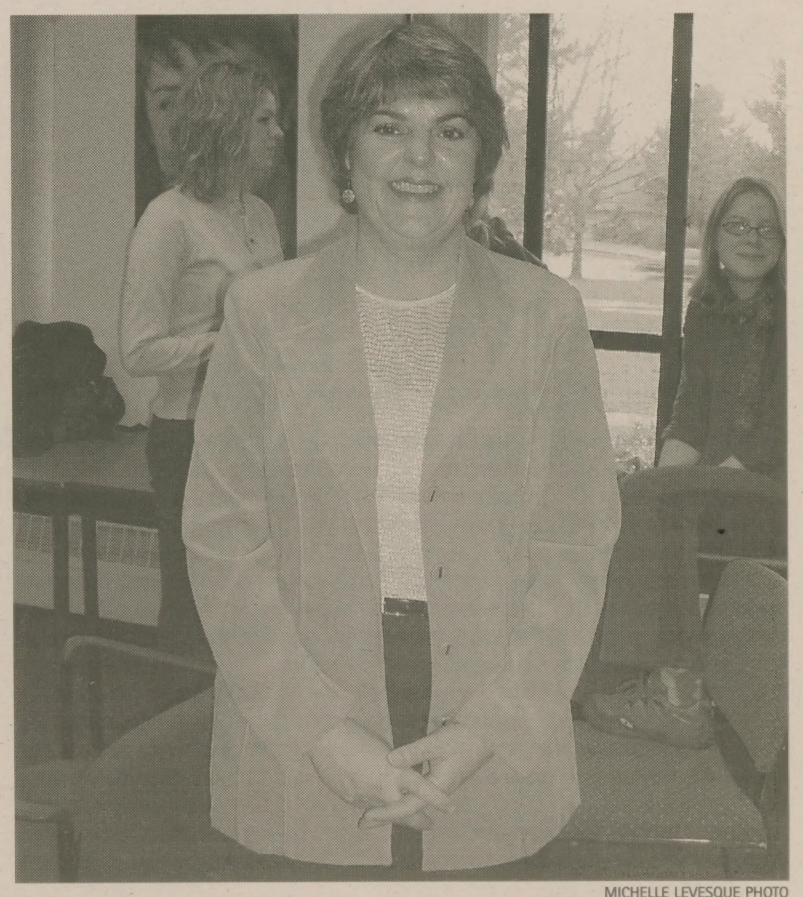
"I don't like the direction he's gone—and I'll fight hard against the direction he's gone because I think it's wrong—but that doesn't mean I can't shake his hand at a meeting."

Although her policies appear to have a socialist slant, James doesn't outright consider herself left-leaning. "I've had this debate with a lot of people over the last year and probably a lot of my life. Are you more left? Are you more right? Are you more in the middle? Are you more socialist or not? Most people that I talk to out there don't describe themselves that way and nor do I. I describe myself as balanced."

James has high hopes of winning the youth vote in this May's election, and her province-wide tour has included stops at cafeterias and universities in order to talk to students.

The federal election this summer registered the lowest polling numbers on record for first-time voters, and James said that statistic is unhealthy for democracy.

"Regardless of politics, I encourage people to get involved. Go to your all-candidates meetings, question your candidates, make sure you inform yourself of what's going on."



MICHELLE LEVESQUE PHOTO

Provincial NDP leader Carole James paid a visit to UVic this week.

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Students demand 'ethical' paper use

Petition calls for campus to end use of Weyerhaeuser, single-sided copiers

by Megan Stewart

UVic students have sent the university a petition demanding that Weyerhaeuser paper products be banned from campus. But as UVic heads into negotiations for a new paper-supply contract, it is speaking with five different suppliers who may or may not purchase Weyerhaeuser products.

Ingmar Lee—an environmental studies student, silviculture veteran and ubiquitous campus protester—presented UVic President David Turpin with a petition Jan. 13 demanding that the university switch to "a more ethical recycled paper product" and stop using Weyerhaeuser products altogether.

Although not disclosed in the petition, the "recycled paper product" that Lee ideally wants to see used across campus is 100 per cent post-consumer paper.

Lee petitioned for over a year and garnered 510 student signatures supporting his plea to ban Weyerhaeuser and adopt paper-saving strategies on campus. Many students were willing to pay an "extra small amount per photocopying page to assure that the paper was old-growth free," and they suggested they would pay from pennies to "whatever it takes."

Turpin accepted the dozens of one-sided, signature-filled pages and assured Lee that the university would look into the issue, but he did not disclose any specifics.

"At this stage we're looking at incorporating some changes," said Turpin. "We're interested and we're looking at it."

As he delivered the signatures to the president, Lee said that he wanted to see his desired changes take effect within the next three years.

What you're reading

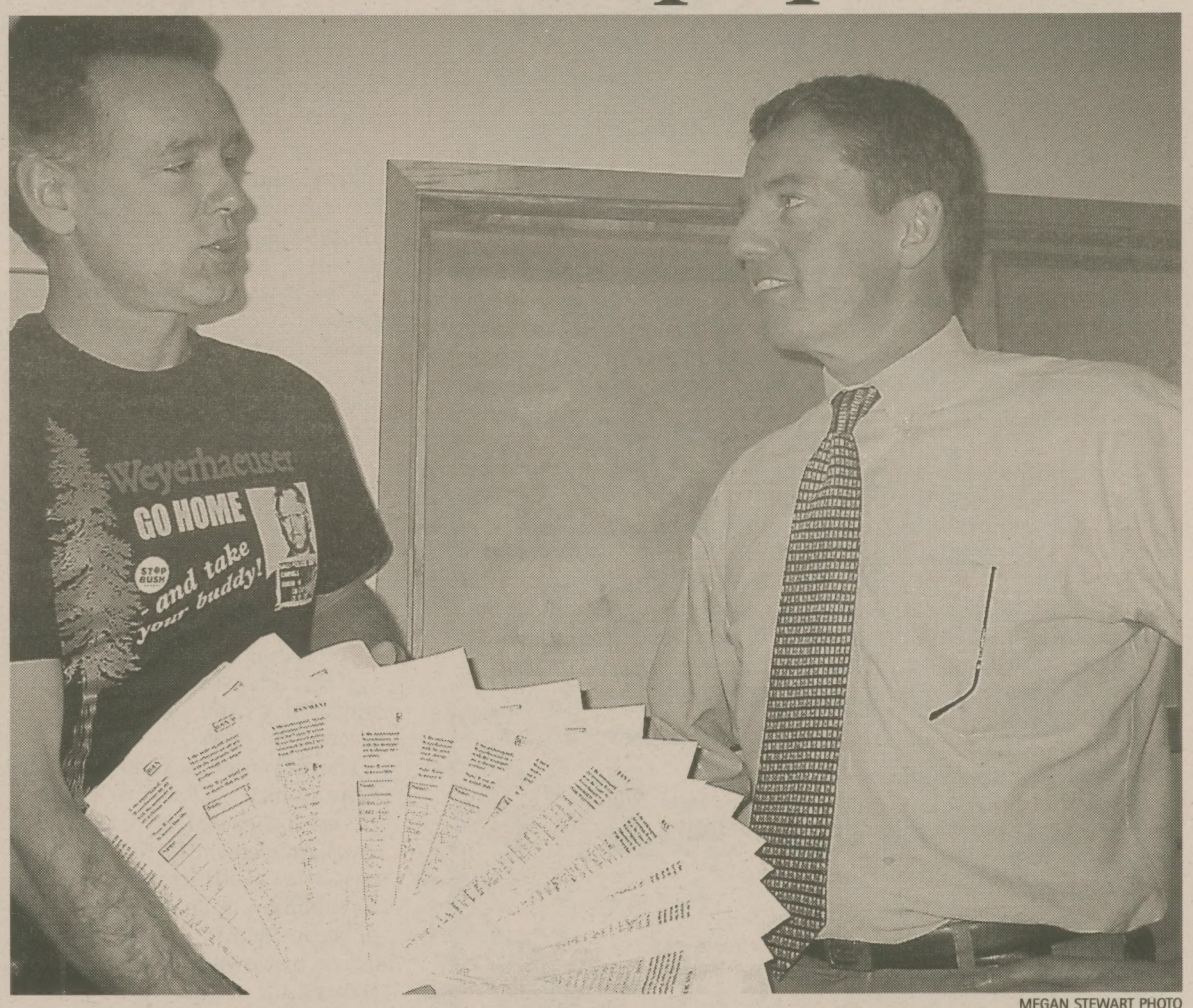
The Martlet is published on industry-standard, 10 per cent post-consumer paper by Island Publishers. About five years ago, the press made an attempted switch to 40 per cent post-consumer paper, but found that the rolls of paper snapped in the machine because the fiber was much weaker.

Assistant Manager Jan McGee says that for their eight-printer press, the cost of buying equipment that can accommodate a higher recycled-content paper is enormous. She couldn't guess a cost, but jokingly asked if *the Martlet* had a million dollars to finance the equipment switch.

The university currently holds contracts with four separate paper suppliers. Contracts with Unisource and Coast Paper are renewed every year and are up for re-negotiation this March. Patty Pitts at UVic communications was unsure of the legal ramifications of a public institution specifying what paper they would or would not use.

She said it was interesting to know what students would be willing to pay for photocopying costs.

UVic's purchasing department is in the final stages of preparing a report relating to the cost of purchasing paper with a higher recycled content. Currently, the university's waste management policy states that "paper products should contain at least 10 per cent post-consumer recycled content."



MEGAN STEWART PHOTO

Ingmar Lee presents 510 signatures to university president David Turpin Jan. 13.

In addition to supporting the use of 100 per cent post-consumer paper, Lee is adamantly against Weyerhaeuser products because of the American forestry company's practise of logging old-growth, or primeval, forests.

In order to make paper stretch further, Lee also suggests paper-saving technology, like default settings on photocopiers to print two sides of a page, not one.

"Professors and administration would have to re-program the machine in order to make single-sided copies," said Lee. "Less paper would go to waste."

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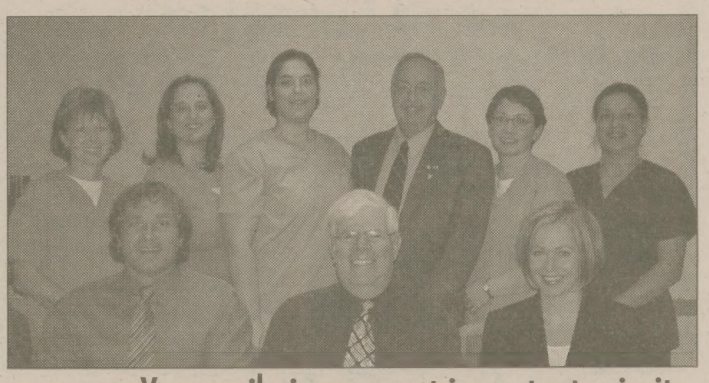

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Cocktails and beer will soon cost you more

by Mark Vardy

A night of cheap drinks is no more.

As of Jan, 15, drinking establishments in Victoria must charge at least $3 per drink in order to comply with a city bylaw amendment. The $3 minimum corresponds to the quantity of the serving, which means a jug of beer is now required to cost at least $15.

"There was a strong correlation between cheap drink nights and the number of police incidents that occurred next to drinking establishments," said Robert Woodland, the city's corporate administrator.

The number of establishments offering cheap drink nights—with 75-cent highballs and one-dollar beers—grew significantly in past years, said Woodland, particularly in 2004.

In a Victoria City Hall council meeting last December, Woodland said that litter, vandalism, fights and impaired driving went up as drink prices went down.

The city took advantage of the Community Charter, recently passed provincial legislation that gives municipalities the ability to pass bylaws with greater scope. The $3 minimum is an attempt to curb police incidents.

Five bar owners and managers showed up at the Nov. 30, 2004, council meeting, and two managers voiced their protest against the minimum charge.

Steamers Pub will not be drastically affected, said general manager Andrew Wickens, because they don't have a cheap drink night. Wickens is more concerned about the increased licensing fees for downtown bars, which was brought into effect at the same time as the $3 minimum.

KJERSTIYE ZIOLA PHOTO

Because of a city bylaw, cheap drink nights are now a thing of the past.

Downtown bars must pay the city an annual $300, plus $7 per seat. Wickens said that means an increase of over $500 for his bar.

The city increased the licensing fee in order to hire an officer responsible for enforcing the new bylaws, said Woodland. The bylaw officer will partner up with a police officer who will enforce provincial laws that govern such things as underage drinking and selling alcohol to people who are already drunk. The bylaw officer will scout establishments selling drinks for less than $3, as well as monitor the behaviour of bar and club patrons lining up outside.

"Sometimes when people are lined up late at night, maybe they've already been drinking. They can create nuisance for neighbours, scuffles, broken bottles, shouting, that kind of thing," said Woodland.

Wickens said he is now paying almost 20 times more in licensing fees than retail outlets.

"Why target bars," he asked, "other than we're easy to target? Who's to say that a person causing a disturbance came from a bar?"

There is no record of students voicing an opinion during the public council meeting, but when *the Martlet* asked for student input, a response was quick.

"I think it's quite absurd, really," said fourth-year biology student Robert Newell as he relaxed at Felicita's.

Newell, who is currently writing an honours thesis on the nervous systems of invertebrates, used to frequent bars on cheap drink nights. "Students are all below the poverty line, and they don't discern very much between different types of drinks," he said. "They're looking for quantity rather than quality. One of the biggest things that the clubs downtown had going was the sign saying '75-cent highballs.'"

Forecasting the effect of the $3 minimum, Newell speculated that people won't necessarily mind spending more money but that "it won't be like the same old wild ruckus."

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TWO STUDENTS (1 year term)

For more information about Senate and the Board of Governors please visit the University Secretary's web site at:
http://web.uvic.ca/univsec/elections/nominations.htm

Nominations Close Friday, February 4, 2005

Nomination papers must be signed by no fewer than three students eligible to vote, other than the candidate, and by the candidate. Nomination forms are available in Room 410, Business & Economics Building or from the Student Resource Centre, Room 103, in the Student Union Building on and after January 11, 2005.

A nomination paper is not valid unless it is received in Room 410, Business & Economics Building, University of Victoria, not later than 4:30 p.m., Friday, February 4, 2005.

Important notice – all voting for students to the Senate and Board will be processed via the web-vote system. There will not be paper ballots available for this election.

Julia Eastman
University Secretary

Controversial film has poverty worker call Premier 'Satan'

by Michelle Martin

Tears well up in Allan's eyes as he explains how he can't get a spot in a shelter. Since leaving the streets of Vancouver he has been homeless in Victoria for four years. All he wants is $13 for a bed at a warm hostel, but as Allan, 43, scrounges for bottles along Douglas Street, he worries he's getting pneumonia again. Bob arrived from Vancouver a week ago to "get away from the junkies" and was drawn to Victoria's slower paced lifestyle as well as the milder winters. However, he already has a painful-looking case of frostbite on his right ear from sleeping outdoors.

The public's perception of people like Allan and Bob is often tainted. Many think homeless people are either too lazy to get a job or are drug addicts who have chosen the street life, but the makers of the documentary film *HidE & go HoMeLesS* expose these perceptions as simplistic. These filmmakers look into the larger structural factors that trap people in a state of homelessness.

The controversial film was envisioned and created by a small group of sympathetic youth concerned about the plight of people like Allan and Bob. The youth, who have multiple barriers to employment, were brought together during a six-month-long, federally funded YouthSpeaks project. They had no prior filmmaking experience and only low-quality filmmaking equipment. Nevertheless those in the film industry have called their documentary "a first time filmmaker's triumph."

"The film identifies the inconsistency of services," said YouthSpeaks project co-ordinator Roderick Taylor. "It calls into question the integrity of citizens and the lack of government initiative to alleviate the problem."

Rough numbers collected early Jan. 16 by Victoria's Cool Aid Society indicate that there are 700 homeless people in the area. One hundred of them are children, almost 200 sleep outdoors, and many others are in temporary shelters.

Don McTavish, co-ordinator of shelters with Cool Aid, said that for someone looking for housing, there are no guarantees. "It's not a linear waitlist. It really depends on need," he said.

The 45-minute film features emotional commentary from many of Victoria's frontline service providers and homeless people. "It leaves you with the feeling of hopelessness," said Taylor. The film indicates that just one per cent of federal expenditures could alleviate poverty, and it makes recommendations towards a guaranteed annual income for all Canadian citizens. It also notes that in the last four years, the provincial Liberal government has cut funding for social programs by a third.

Both Allan and Bob say they would benefit from more government resources, whether it is counselling or a guaranteed bed for the night.

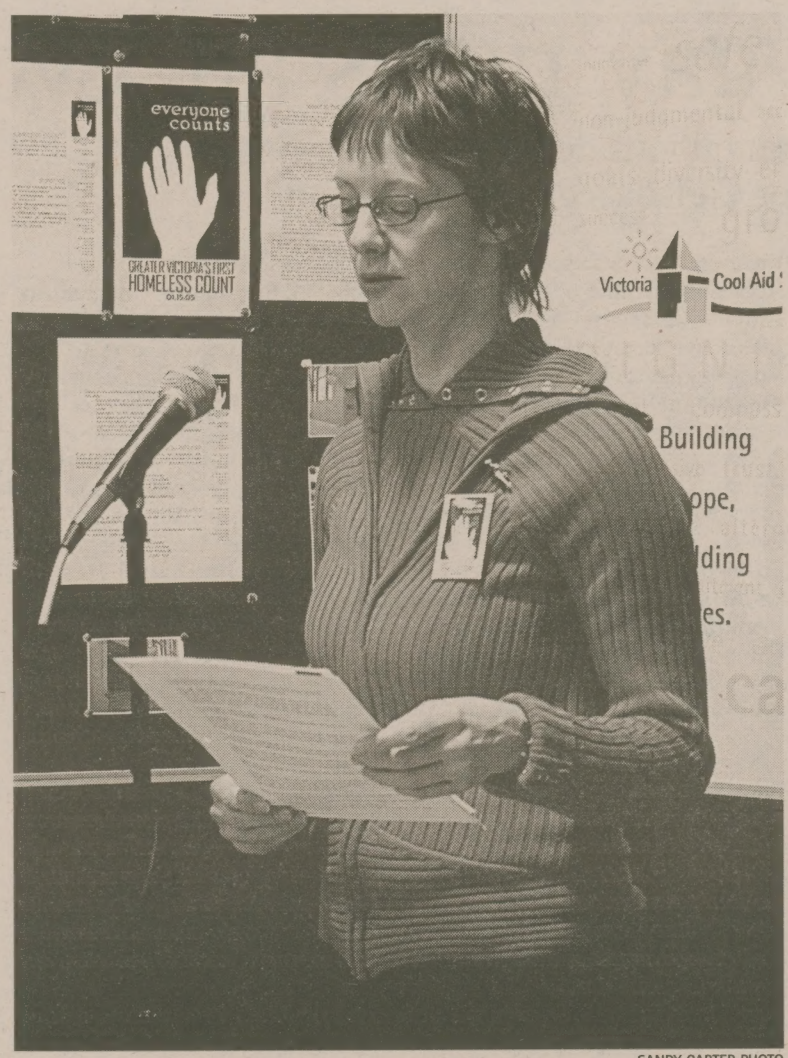
Allan can't secure employment because he battles mental illness, and Bob hasn't been able to find affordable housing, not even during the months when he was working for minimum wage as a painter in Vancouver.

The film portrays the recently passed Safe Streets Act as unjust, criminalizing people for being in a situation that the system has inflicted upon them, but Bob's experiences with life on the street show that public perception does not seem to mesh with the film's message.

"People are pretty fed up with panhandlers," he said, adding that he never asks people for money. Instead, he just puts his hat out and smiles. He finds people in Victoria a lot friendlier than those in Vancouver, especially compared to when he was living on the Downtown Eastside.

The film not only questions the Safe Street Act, but also blatantly takes issue with Premier Gordon Campbell. One poverty worker said, "As far as poverty is concerned, Gordon Campbell is failing our province." Another said, "Frankly, I think Gordon Campbell is Satan."

Many street people in the film believe that the government prioritizes making Victoria a tourist-friendly city over dealing with poverty. They say that tourism is the reason shelters are out of the downtown area.



SANDY CARTER PHOTO

Carol Finnie of Victoria's Cool Aid Society spoke on Jan 15.

The Victoria International Development Education Association (VIDEA) that allocated the federal funding to YouthSpeak had wanted the filmmakers to edit the controversial political statements out of the film. "They wanted the underlying message to be withdrawn," said Taylor.

However the filmmakers said there was no way they would jeopardize their viewpoint. Filmmaker Tyler Burley said, "Despite having our production funding cut due to the political nature of the film, we put our own money into it in order to ensure that its message gets public."

Public compassion and understanding comes from exposure, especially on a personal level. People like Bob put a face to the numbers derived from the homeless count. In spite of getting frostbite, being robbed, allegedly being kicked in the head by police officers, getting spit at and called a junkie, Bob is looking towards a brighter future.

"Life isn't bad. It's good," he said. "I look at life this way. Every feeling is the same between different people. If you're sad, you're sad. When I'm sad, I'm sad. The feeling's still the same. It's not like anyone can be sadder than me."

He hopes to get a job and find a place to live soon; however, as the film shows, these goals are difficult to attain for someone on the streets of Victoria. In the meantime, he's trying to keep his spirits high. "If I'm having a bad day, I smile at someone and they smile back. The more people I see smile, the happier I'm going to be."

Homeless count numbers reach 700

In the wee hours of Jan. 16, more than 100 volunteers set out in small groups to count the number of homeless people in Victoria.

Approximate numbers indicate 700 homeless people in the area. Over 100 are children, and almost 200 sleep outdoors. Many others are in temporary shelters.

A local community centre and Victoria's Cool Aid Society, a non-profit society that runs two shelters and seven housing units in Victoria, spent about three months planning the count. The organization believes that the housing shortage is a major issue contributing to homelessness in Victoria.

"The funding [for affordable housing] is inadequate," said Cool Aid communications manager Dana Oshiro. "We appreciate the money we've gotten, but we're always looking for more dollars towards affordable housing."

At this time there are about 350 people on the Cool Aid housing waiting list. Co-ordinator of shelters Don McTavish said that for someone looking for housing, there are no guarantees. "It's not a linear waitlist. It really depends on need," he said.

According to Oshiro it could be anywhere from one month to three years before someone is placed. During the winter months, people are often turned away from the shelters.

HidE & go HoMeLesS will be shown at Vertigo at 7 p.m. on Jan. 27. All proceeds will go towards the local non-profit agency the Open Door.

The GSS is holding an Electoral Reform Forum to discuss the newly proposed electoral system, the BC-STV. The referendum will be held on election day May 17th, 2005. Come out and become an educated voter!

Wednesday January 26th
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Canada's gay rights an 'evolution in society'

Debate regarding the contentious definition of marriage is just the latest topic for Canada's gay rights history

by Megan Stewart

It was in 1965 that Everett Klippert was thrown in prison after the Supreme Court of Canada upheld a ruling that labelled him a "dangerous sexual offender" for admitting that he had sex with other men.

Since then, gay rights in Canada have evolved significantly.

Four years after Klippert was punished for his sexuality, the Criminal Code is amended, and thanks to the efforts of Prime Minister Pierre Trudeau, homosexuality is decriminalized in Canada. Six years after being sentenced, Klippert is released from prison.

Canadian parliamentarians, local citizens and unprecedented legal action will impact gay rights during the next five decades. MP Svend Robinson, the first openly gay person in the House of Commons, tabled five separate bills relating to same-sex marriage and spousal recognition for homosexuals between 1983 and 1991.

Delwin Vriend, a lab instructor at King's University College in Edmonton, is fired in 1991 because he is gay. Vriend later takes the government of Alberta to court because the provincial Human Rights Commission didn't investigate his complaints—Alberta law didn't cover discrimination based on sexual orientation.

The court later rules that sexual orientation will be added to the Alberta Human Rights Commission, and the Supreme Court of Canada upholds the decision.

In 1992 the Ontario Court of Appeals rules that failure to add sexual orientation to the Canadian Human Rights Act is discriminatory. In response, Justice Minister Kim Campbell tables Bill C-108, which would restrict marriage to opposite-sex partners but would also grant "sexual orientation" protection under the Human Rights Act. The bill falls flat, but in 1996 the federal government passes Bill C-33, which adds sexual orientation to the Act.

In Ontario in the mid-'90s, four lesbian couples are granted the right to adopt their partner's children. British Columbia, Alberta and Nova Scotia grant gay families the same right. The Supreme Court of Canada rules at the end of the decade that benefits and obligations, including social and tax benefits enjoyed by opposite-sex couples, should be extended to same-sex couples. The Modernization of Benefits and Obligations Act is passed in 2000 by a vote on 174–72.

In June 2003, Mark Hall is allowed to take a male date to the prom after the Ontario Superior Court rules in his favour. A movie is later made.

Later that month, Prime Minister Jean Chrétien tables the very legislation that will still be discussed in 2005. The proposed bill will legalize same-sex marriage while still allowing religious institutions to "sanctify marriage as they see it." "There is an evolution in society," Chrétien said.

In July 2003, British Columbia legalizes same-sex marriage, and the court rules that the definition of marriage be changed to the union "of two persons" instead of "one man and one woman."

The same summer, the United Church of Canada votes to endorse same-sex marriage.

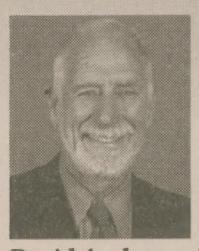
The first divorce is granted to a lesbian couple in September 2004 in Ontario, which prompts the courts to call the Divorce Act unconstitutional, as it does not specify the definition of "spouse."

Most recently, the Supreme Court of Canada rules that the definition of marriage can be legally changed to include same-sex couples. Political parties across the country take a stance on the issue, but many individual politicians are private about their feelings. Prime Minister Paul Martin says he will table legislation similar to Chrétien's in 2003, although he once felt strongly against changing the definition of marriage.

HOW WILL OUR ISLAND MPS VOTE?

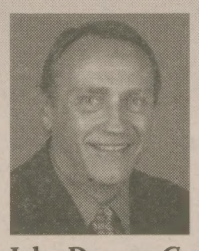
Opinions are varried among the six Island Members of Parliament. The two Liberals, three Conservatives and lone New Democrat, will never reach a concensus, but they each have their say and will cast a vote on whether the definition of marriage will redefined or will remain as is.

Bill Myers and Egale Canada, a homosexual advocacy group, compiled a database grading parlimentarians and their voting record suporting (or not) gay rights in Canada.

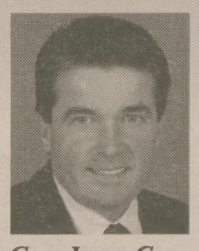


David Anderson Lib. – Victoria
Has not made public how he will vote. Egale Canada gave him a B for his voting record on gay rights. He voted in favour of six out of 10 gay-rights related bills.

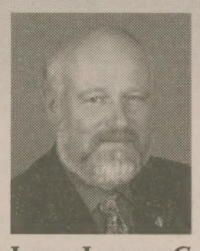
Jean Crowder NDP—Nanaimo-Cowichan
Crowder is a strong supporter of gay rights in Canada and will, like all NDP members, vote in favour of changing the definition of marriage. Crowder has no grade relating to her voting record as it is her first term in Parliament.



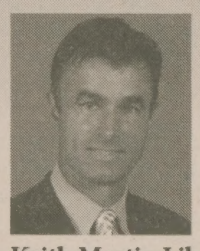
John Duncan Cons.—Vancouver Island North
Duncan will vote against the legislation and will support the traditional definition of marriage. His past voting record has earned him an F since he has voted against all but one of the past 10 bills relating to gay-rights issues.



Gary Lunn Cons.—Saanich Juan de Fuca
Lunn has not made public how he will vote when it comes to redefining marriage. Egale has granted him an F since Lunn has voted against all but one of the 10 bills supporting gay rights.



James Lunney Cons.—Nanaimo-Alberni
Lunney will almost surely vote against changing the definition of marriage. His voting record earned him an F-.



Keith Martin Lib.—Esquimalt-Juan de Fuca
Martin, as a deputy minister, is a member of caucus and is required to vote in favour of re-defining marriage. Although Paul Martin has promised a free vote, ministers are expected to support the bill. His past voting record relating to gay rights, however, has earned him an F-.

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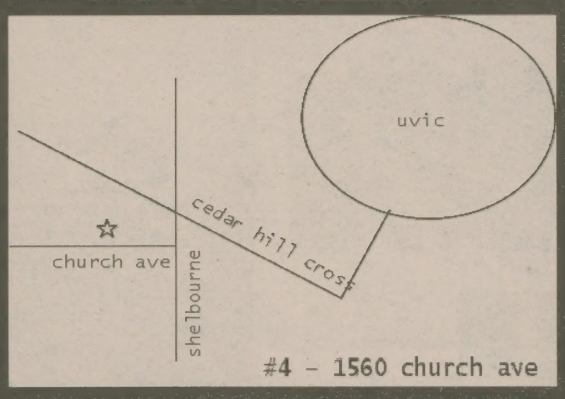

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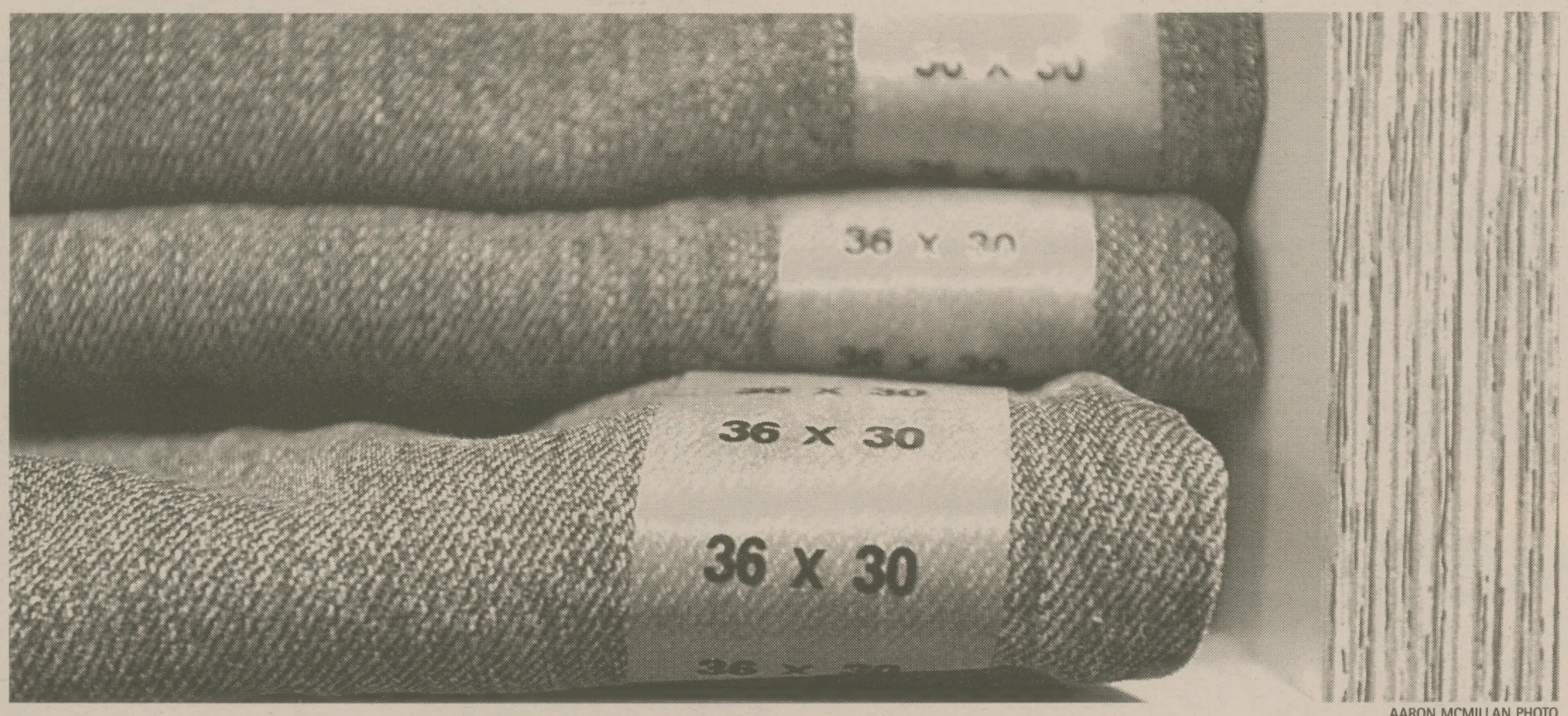
WTO brings mall rats cheaper clothes

by David Karp



AARON MCMILLAN PHOTO

Thanks to the recent WTO agreement, imported clothing like these sexy jeans, will now cost less.

Clothing shoppers may soon find some extra savings in their pockets, thanks to the World Trade Organization (WTO).

As of Jan. 1, all quotas were removed on clothing imports to Canada. These changes were part of the WTO's Agreement on Textiles and Clothing. The 10-year-old agreement was a plan to gradually remove tariffs on clothing imports among WTO-member nations.

A tariff is a tax charged on foreign goods brought into a country.

In addition to removing tariffs on imports from WTO-member countries, Canada has eliminated tariffs from non-member countries. These changes mean that Canadian clothing stores will be paying less when they buy foreign products.

Vincent Power, corporate communications director for Sears Canada predicts, "In all likelihood, if all other elements stay the same, then selling prices on products from [countries which used to be charged tariffs] will likely fall."

However, Power believes shoppers won't see many changes until later this year. "Most of the merchandise we import that is in the stores this spring and early summer is already in the country, so any impacts based on the changes will be felt in late summer or early fall."

But Kevin Evans, the western Canada vice president of the Retail Council of Canada, thinks the changes may be more immediate.

"The changes have already had an impact on Canadian clothing retailers," Evans said. "We've known for many years that this has been coming so most clothing retailers have adjusted in anticipation." He added, "We've already seen [lower prices] as a result of the increasing value of the Canadian dollar. The removal of the import restrictions will certainly increase those deflationary pressures."

The quotas may also change who dominates the world clothing markets. Because countries can no longer discriminate against particular nations, retailers will be free to buy the cheapest products.

"Most experts agree that the elimination of quotas will shift the locus of manufacturing to China and India," said Dr. Laura Parisi, a UVic political scientist. "Canadian consumers can expect increases in the amount of imported textile goods from China and India, and decreases from other developing countries, because those two countries will be able to manufacture these goods cheaper than anyone else."

Despite this, Power claims Sears has no plans to increase its imports. "We always look to purchase domestic products first," he said. "It's easier to manage, timelines are much shorter, communication is simplified and we don't have to worry about warehousing merchandise."

The changes are also expected to have an impact on Canadian clothing manufacturers. Companies will have to be able to compete against other countries where labour is much cheaper. "The onus is now on Canadian manufacturers to find their market niche and be world leaders—for example, in some types of outerwear," Evans says.

"The trend of outsourcing garment and textile work to other countries will most likely continue," Parisi predicts. "This may be offset, however, by service jobs like call centres from the U.S. and other countries being outsourced to Canada.

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Editorial

City kills cheap boozin' fun

The era of 75-cent drinks in Victoria is over, replaced by a lousy $3 minimum price on any alcoholic beverage served in a licensed business.

City council has been working on a bylaw amendment to end cheap drink nights for a while now, and it came into effect on Jan. 15. It extends to bottles of wine and pitchers of beer, both of which are considered five drinks.

It isn't just the drinkers that are getting the shaft, however. Businesses that serve alcohol have to cough up more money to help the city deal with late-night troublemakers.

The city says that while it costs over $280,000 per year for police monitoring and enforcement, licensing fees paid by liquor-primary businesses only made up $66,000 of that. To raise some extra cash, council decided to increase licensing fees across the board—about $43,000 worth.

So now bar owners are left paying more to run their businesses, and most are being punished for something they didn't help create.

The fee increase is based on the idea that alcohol impairment is cumulative: the average person may start off with a drink at a restaurant and move to a couple of bars over the course of an evening.

To help curb what the city calls "community impacts," it decided the best move would be to make all of the businesses shoulder part of the policing cost. Instead, it should have looked to punish the offenders and target the problem bars. The $3 minimum is meant to reduce over-drinking.

Cheap drink nights slowly came into existence as some bars looked to establish market share on a few nights a week. Drink prices dropped to as low as 75 cents for a double, while the bar's cost stayed the same: about 74 cents.

The solution? Open the doors and over-serve anyone who comes in. This led to more criminal behavior like vandalism, fights and impaired driving—not a good thing.

While being able to get ripped for $10 likely caused a lot of trouble, raising prices for everyone is not going to solve the problem of people getting too drunk and misbehaving. It may curb some of the more extreme cases of public drunkenness, but it's doubtful the problem will cede much.

Those who get angry and fight and vandalize when they drink will continue to do so. If the drinks aren't as cheap, they'll likely load up at home and finish it downtown.

Some suggest that the city look into late-night transit trips in an effort to disperse the crowds after the bars close. It's a nice idea, but having a few dozen tanked bar-goers crammed into a small space seems like a recipe for disaster.

This isn't a black and white issue.

While some bars will see an increase in revenue from slightly higher drink prices, they will likely see a decrease in customers as the masses from "cheap drink night" go the way of the dodo. Chances are, the two will even each other out.

The winner, then, is the police, who are beefing up the downtown patrol by one bylaw enforcement officer.

The loser is the average person, who is now stuck paying at least $15 for a pitcher of beer.

Editorial topics are decided at weekly editorial meetings and do not necessarily reflect the opinions of all staff members.

Don't like what you read? Write us, or write for us.
edit@martlet.ca

GRAHAM STARK GRAPHIC

"I don't CARE what Halle Berry is wearing! Who won best picture?"

LETTERS

Facts on swastika—hammer and sickle article suspect

The opinion article "Iconography of genocide" (*the Martlet*, Jan. 13) contains numerous factual errors and logical oversights. You inadvertently provide criticism of your own argument by explaining the symbolic meaning of the hammer and sickle: working class empowerment, a fair cause in most eyes.

You then make a logical leap to compare the two symbols based on the atrocities ostensibly committed on their behalf. This is an error. If we were to apply this logic to the Christian Cross (Spanish Inquisition, Crusades), Muslim Crescent and Star (Sept. 11, Gaza suicide bombers), Star of David (Human Rights violations of Palestinians), American flag (Hiroshima, Nicaragua), et cetera, then we would have to deem most political and religious symbols "bad."

In *Mein Kampf*, Hitler describes the meaning of the swastika: ". . . in the swastika the mission of the struggle for the victory of the Aryan man . . . which as such always has been and always will be anti-Semitic." (pages 496-497). There is a glaringly obvious gap in the virtue of their respective symbolic messages, which is what counts.

Factually, six, not four, million Jews died in the Holocaust, the Tutsis were the victims of the '94 Rwandan genocide (perpetrated by the Hutu majority) and your definition of genocide is incorrect according to the International Criminal Court.

A weak argument based on weak research.

David Psutka

Factual oversights questioned

A refreshing take on angsty' teen 'T-shirt-ism' (the proliferation of icon or opinionated blurbs on wears) would be better set by consulting a fact checker, or better yet, doing it yourself. Some egregious oversights:

"Nazis of Germany whose death toll reached four million." It was considerably more, of which six million were Jews (pick this up, editorial crew!).

"Since the Soviets didn't discriminate on the basis of race." The Soviets are champions of the racist cause, having expelled thousands of Ukrainians, Albanians, Jews, Lithuanians, Latvians, over the centuries.

Finally, the Nazi-adopted Hindu (as well as Buddhist, not to mention several more) swastika seems ironically apt. In reversing the direction in which it points, it illustrates symbolically the backwardness of Nazi ideology in comparison to that of its originators.

Eliot Pence

Trade and human rights

Amnesty International recorded 2,468 executions in China in '01

by Tim Boultbee

Trade between Canada and China will no doubt grow in the coming years. Canada wants to do business with a rising superpower. China wants help developing its resources. However, on Paul Martin's first trip to China as Canada's prime minister, it will be interesting to see if he raises the issue of human rights with Chinese leaders. And if he does, how frank will he be?

China has an appalling human rights record. Amnesty International documented 2,468 executions in China in 2001 but says that this number is only an estimate, since China regards the number of executions it carries out as a "state secret." Amnesty is also concerned about China's judicial system because trials are often held in secret. Defence lawyers often have little access to their clients, who are often tortured while imprisoned. In addition, verdicts are sometimes announced to the press before trials even begin.

As prime minister, Martin has already raised the issue of human rights when he was in Libya last November. The issue arose because he was talking about trade with Moammar Gadhafi, a leader once vilified by the international community for supporting terrorism. Martin's trip coincided with the signing of a possible billion-dollar deal between a Montreal-based engineering firm and the Libyan government to shift water from wells in southern Libya to cities in the country's north. Canadian companies Petro-Canada and Verenex Energy also hope to cash in on trade agreements with Libya.

But if trade and human rights are going to be wedded, why did Martin remain silent about human rights abuses in Mexico when the country's president, Vicente Fox, came to Ottawa last October? Amnesty even writes in its 2002 yearly report, "The use of arbitrary detention, ill-treatment of prisoners and torture by police, military and prosecution service agents at state and federal levels remain widespread." Moreover, the report notes, "Extra judicial executions and 'disappearances' continued to be carried out." All the while indigenous communities are faced with the wrath of paramilitary groups aided and protected by Mexican authorities. Amnesty is not the only reputable organization critical of Mexico's human rights record. The UN High Commission for Human Rights released a highly critical report of human rights abuses in Mexico in December 2003. Yet Martin did not question Fox about Mexico's human rights record. Instead, Martin praised the Mexican president for the "major democratic gains, enjoyed political stability and achieved institutional progress" that Mexico has achieved since Fox took office in December 2001.

However, the scale of human rights abuses in China, Libya and Mexico pale in comparison to the American invasion of Iraq. In a December interview with Left Hook, renowned political analyst Noam Chomsky talked about American forces capturing the general hospital in Fallujah—an act that violated the Geneva Convention. However, Chomsky went on to say that the larger crime was the invasion of Iraq in the first place, because it was a clear violation of the Nuremberg Tribunal that the United States launched after the Second World War.

If Paul Martin is really interested in the pursuit of human rights, he should be heading to Washington for frank talks with the leader of Canada's largest trading partner.

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The University of Victoria's Independent Newspaper

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Heightening the stakes

'I can't even remember a day in the last month when I didn't play poker'

by Connor Nemeth

I need to hit runner-runner to make my straight.

If you already know what I'm talking about, you're probably familiar with the poker sensation that has taken UVic by storm. You can't walk between classes without hearing tales of pocket aces, bad beats and almost Royal Flushes—"I just needed the queen!" Our university has become overrun with self-declared poker masters and card sharks, some oblivious to the consequences of their habit. I know this because I, too, am a self-declared pro (every time I lose it's just a classic case of bad luck).

Most poker games, like the infamous Texas Hold'um, are so easy to play that newcomers can learn in a minute or two. Consequently, poker continues to spread. The most seasoned veteran has often shuddered upon hearing a first-time player gingerly say, "I have four kings. Is that good?"

However, to quote a clichéd poker term, "What takes seconds to learn takes a lifetime to master." Don't worry though. Play once and you will soon be amongst us odd calculating card lovers who dream about winning the world series of poker.

So it's a fun game—what's the problem? Money? Possibly. The days of winning a cup full of nickels are over, replaced by $20 buy-ins and $100 tournaments. Luckily, hard work, rich parents or student loans usually ensure that money isn't much of an issue for the average Victorian.

No, money's not the problem, I realized as I wrote my European history midterm while spinning a casino chip on my knuckles. Poker doesn't kill students financially, but with a gripping addiction that seems to take priority over everything. My English classes are now spent dreaming about hitting a set on the flop, history lectures passed by imagining bluffing a seven-two off-suit or calling an all-in with pocket aces. I can't remember waking up without hearing the clinking of chips as my roommates play their daily morning game. I can't even remember a day in the last month when I didn't play poker.

With easy accessibility, seemingly low stakes and a high entertainment level, poker doesn't seem to be going away anytime soon. If you are new to the game, watch out. Twenty-dollar buy-ins add up if you're not winning more than you're losing. Even more importantly, if you're going downtown to a poker club at midnight with an 8:30 a.m. exam the next morning, it might be time to rethink your new hobby. Finally, always remember that poker is just a game, albeit a profitable one if played well. So have fun, but be careful.

Mad cow bad, mad cow policy worse

France tests every slaughtered animal more than two years old–Why don't we?

by Tim Hanson

I was once having a discussion with my father over the rule of law in Canada. He was trying to convince me that we didn't need law and regulation to govern ourselves, and that the decency and morality of the common farmer would safeguard the nation better than any policy. Considering the state of Canada's beef cattle industry, I wish my father were right.

Canada's beef cattle industry was practically wiped out when a case of Bovine Spongiform Encephalapy (BSE or mad cow, as we call it) was discovered in Alberta in 2003. Canada's borders were slammed shut as the European Union, the United States and Japan rejected Canadian beef imports for fear of contagion. Rightly so, considering that infected beef can afflict people with the usually fatal BSE variant Creutzfeldt-Jakob disease.

As the American border is poised to re-open in March of this year, I am curious as to how the Canadian government persuaded the United States to allow our beef across the border. As of Jan.1, 2004, Canadian beef producers had 14.7 million head of cattle on their farms. By mid-October, only a scant 8,600 had been tested by the Canadian Food Inspection Agency (CFIA) for BSE. CFIA generally relies upon the word of farmers and integrity of slaughterhouse employees to follow rules that safeguard our food supply. But in times of such cut-throat corporate competition, all it takes are a few corner-cutting bad apples to spoil the barrel. I seriously doubt that America was convinced of the safety of Canadian beef exports by our "honour system." Canada needs more regulations to safeguard one of our economic pillars. I'm not suggesting a farm policing policy or even more slaughterhouse inspectors, I suggest that we completely re-vamp and expand our testing methods—and we should base our methods on the French model.

After the BSE scare spread through Europe in the late 1990s, France adopted a universal testing and monitoring system. As of 2000, every beef product sold was tagged with very specific information, including its country of origin, what farm it came from, when it was slaughtered and, most importantly, confirmation of BSE testing. Every slaughtered animal more than two years old was automatically tested for BSE. Every animal. In 2003, more than three million animals were tested. Yes, it is a costly procedure that reduces the shelf life of the product, but the benefits far outweigh the cost. France discovered 137 cases of BSE, and it didn't affect them at all—the problem could be narrowed down and isolated in an instant. However, in the same year it took only one mad cow case in Alberta to bring Canada's multi-billion dollar industry to its knees. Most French retailers cite the new regulations as having restored consumer confidence. I have to wonder, couldn't we be doing the same?

After the beef industry collapsed in Alberta, the federal government stepped in to aid farmers affected by the vast supply and dropping prices. Alberta Premier Ralph Klein has recently toyed with the idea of ordering a cull on all beef in Alberta. These are band-aid solutions to systemic problems. We need a system that takes our health concerns seriously and instills confidence in our beef consuming clientele. We need to stop making excuses.

If Ottawa has a billion dollars to spend on a defunct gun-registry program and if Alberta is bursting at the seams with oil revenues, then it's time to put some serious thought into universal testing. We can't afford to not do this—if not for socio-economic reasons then at least to avoid further humiliation of Canada's farmers on the world stage.

The Truth Behind Victoria's Poop

'A costly sewage treatment system in Victoria is unnecessary'

by Hugh Armstrong

After reading Kevin Nakanishi's article, "Poop happens—even in Victoria," last week in *the Martlet*, I went to the related website "No Poo Day, A Sewage Report" to see if it got any better. It didn't. This website is not a report on sewage but merely a book report on the ridiculous Sierra Legal Defence Fund's (SLDF) National Sewage Report Card III.

It is frustrating to hear the constant ranting by a small group about Victoria's sewage recycling system, which is actually environmentally friendly. A costly sewage treatment system in Victoria is unnecessary, and the SLDF totally disregards the science behind the current process while refusing to admit that there is no damage being done.

The authors of "No Poo Day" quoted "documents obtained by SLDF in 1996" that list the contaminants discharged by the Capital Region District (CRD) over a two-year period. However, the CRD implemented a source control program in 1995 that has already eliminated many of these contaminants. On top of that, the grading standards used by the SLDF are flawed. Yet the authors of "No Poo Day" even outdo the SLDF by listing only the negatives while omitting the positives from the "grading rationale."

Also, the authors use the word "dump" incorrectly. Diffusing is actually quite a different process. They rate the CRD's sewage treatment for its "ineffectiveness" without validating their argument with facts. In reality, the CRD is a leader in source control and storm water cleanup. CRD should be credited for the ongoing replacement of old sewer pipes and the $60 million elimination of the last combined (rain and sanitary sewage) pipes.

I am glad that the authors didn't try to pass off other supposed facts, such as fish kills (there are none), beach closures (none of those either), the smell (nope!), floaties (not through a 25-millimetre screen), or say that "there is a dead zone," when there is actually a vibrant community down from the outflow area. However I can barely believe that they say, "The CRD has dumped raw sewage into the ocean for roughly a hundred years; the CRD has not improved sewage treatment in this time." The authors don't know their history and certainly don't know what is being accomplished now.

How can they ignore rain? Storm drains are the most significant source of pollution in our local waters. The CRD recognizes this and is a leader in building traps that will remove petroleum and sediments before they reach the harbour. Traps now stop this pollution from entering Rock Bay and parts of James Bay. Eventually all storm drains in the CRD will have traps.

The Fisheries Act, section 36(3), "regulates disposal of deleterious substances into coastal waters . . . [that is] rendered or is likely to be rendered deleterious to fish." Raw sewage only falls into this description if there are negative effects. Our sewage is so diluted within seconds after being diffused that it can only be regarded as fertilizer. Ever eat mushrooms?

The authors claim that the "[SLDF] report is significant." However the "No Poo Day" report shows how gullible people will run around crying "The sky is falling" without doing any reasonable research.

The Martlet will protect you from the rain
even after your friends abandon you.

But then you find out it's given you a paper cut and you're furious about it. Write a letter. Express your fury.
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Comical T
of the
OLD TROUT PUPP

BY
BERKLEY B

The Old Trout Puppet Workshop is neither a tragedy nor a comedy. Nor is it a workshop, although they've been known to offer them. It is not a school of decrepit fish or a rogue, anarchic arm of Trout Unlimited Canada. True, the members of the Old Trouts can sometimes be found where they were born, in the river valleys of Alberta, their knees deep in silty water and their faces smeared with mud. Most likely though, you'll find them in Calgary, where this five-member puppet troupe resides. It's also where, out of their drafty studio, they create the adult puppet shows that yank audiences out of their crustiness and back into the simplicity of childlike wonder.

PROLOGUE

Ladies, gentlemen, and all those in-between, before we begin a crazed dance to the rabid pulse of puppetry today, let us look back for just a moment and ask ourselves, what is this thing called puppetry? Who are these little creatures, these hard-working and gifted cousins of the doll? Their name descends from the Latin word *pupa*, which means "little." Combined with the suffix "et," the word literally means "little little."

Bill Baird, New York's late puppeteer and historian extraordinaire, suggested that puppetry had its genesis in religious ceremony. In India, Baird reminds us, there is an old belief that puppets "are little divine beings who have been sent down to earth to amuse and educate." In ancient Greece the priests at Heliopolis, the "sun city," controlled stone statues with wires and spoke to worshipers through concealed tubes in the statues' mouths. In medieval Christendom, puppets were used in churches to perform other-worldly mysteries at giant alters, such as the Virgin's Assumption into heaven and the nativity scene. It was here that marionettes, "little Maries," received their name. Other holy images rolled their eyes, nodded and bled at the pull of a wire. As the practice and performances evolved, puppeteers began to incorporate humour that, in time, came to outrage church officials. The puppeteers were sent to the church courtyard, and then to the streets, where they have been roaming ever since.

You've seen the now agnostic puppets around: on *Sesame Street*, on *The Muppets*, on *The Dark Crystal*, on your kindergarten teacher's hand. But like their ancestors, these puppets are still asking the big questions, questions about fate, free will and existence. Who can forget the notable *Being John Malkovich*, which introduced to us the 7 1/2th floor and a frustrated, unrecognized puppeteer who tried to escape his fate—his self—by sliding into the control-seat of the successful John Malkovich? The film asked us to ponder our similarity to puppets themselves: are we to the universe what the puppet is to the puppeteer? Aristotle, among others, thought that we might be. When explaining how the Lord of All controls the universe, he wrote: "All that is necessary is an act of his will—the same as that which controls the marionettes by pulling a string in order to move the heads or the hands of these little beings, then their shoulders, their eyes and sometimes all the parts of their bodies which respond with grace."

ACT I

The five puppeteers who came to be The Old Trout Puppet Workshop met in the shadows of the Rocky Mountains. They were counsellors, windsurf directors and medics at a glorious place for children known as Camp Chief Hector. At the centre of the camp is a philosophy of respect and a meadow surrounded by a mountain forest of aspen and spruce. Within that forest stand clusters of tipis, canvas bunkhouses where groups of children return to sleep after days spent exploring. At night, among the howling of coyotes, smoke rises from the flaps of the tipis into a sky bright with constellations. It's a place where, around the fire pit, stories are made, told and passed on year after year.

"It's where we gathered for our misspent youth," says Judd Palmer, one of the founding members of the Trouts. It was from this camp that the future puppeteers took groups of boys on long hikes through the formidable Rocky Mountains.

"At Hector, we found each other," adds Peter Balkwill, a member of the Old Trouts and a University of Victoria alumnus. "We also found the same kind of collaboration that 10 guys have to have to go on a trip for five days in the Rockies. The only way you're going to accomplish that journey is if everyone works together. If you can apply that metaphor to a piece of theatre, with the show as the hike, you can see how every little job is equally important." On weekends at the camp, staff had, in Balkwill's words, "the licence to go absolutely crazy."

He adds, "I think it was just a really fortunate series of gathering energy that a bunch of guys would find themselves in this environment, refuse to grow up, and all be interested in artistic expression." The camp was also where the troupe found their political model.

"There was no hierarchy there. People worked together," says Palmer. "There wasn't that attitude of 'Oh, look at that guy, he's in trouble.' Everyone lends a hand to everyone else. It's an expansion of the boundaries of personal responsibility."

For all the magic and freedom allowed at the camp, the summers always came to an end, and the group of friends, including Palmer, Balkwill, Steve Kenderes, Steve Pearce, David Lane and Bobby Hall, drifted apart in search of their own adventures. They sought out places more inspiring than Calgary. It's understandable, in a way. Deserved or not, Calgary has the same reputation as Cinderella's evil step-sisters—she's warty and rich, vain and dressed in the pompous pastels of unending suburban houses. Yet, for all of its cultural emptiness, Calgary was the home of one of the world's most talented puppeteers, Ronnie Burkett.

According to Liz Nicholls, who has written on puppetry for *Alberta Views*, Burkett "designed, sculpted, dressed and strung the most exquisitely crafted marionettes the country had ever seen." His puppets have ball-and-socket hips, flexible neck joints and 14 strings compared to the usual nine, all of which give the puppets a greater-than-life "virtuoso body language." Palmer, who has a bachelor of arts in philosophy and has published a series of children's books, remembers seeing Burkett's incredible shows. "I put [puppetry] into a catalogue of things a guy could do with his life."

When the friends returned to Calgary from their voyages around the world, they decided to give puppetry a try for themselves. Nostalgic for mythical inspirations and the mud and trees of camp, they packed their belongings and headed out to the Palmer family ranch, aptly named "The Ranch." The Ranch exists near Pincher Creek, in a river valley near the U.S. border. It neighbours a nearby Hutterite community, is the home of 2,000 head of cattle, and is the workplace of a dozen cowboys.

The friends lived and worked at The Ranch for six months. They made thick stews and watched charcoal storms brew above the mountains. They fed cattle, grew beards, broke equipment and worked through the nights carving and painting puppets. When they were done, they staged their first show, *The Unlikely Birth of Istvan*, in a bunkhouse to an audience of cowboys and Hutterites.

"It's still my favourite show," says Balkwill. "I think its perfection comes from the naiveté of the creators, from not really knowing too much

Tragedy
ne
PET WORKSHOP

BRADY

about what they're doing and allowing the show to happen. It's imbued with this experience of a bunch of city guys who find themselves on a farm." When it was done, the puppets were born and the old camp mates were now officially the Trouts. They packed the show into suitcases and headed back, renewed and triumphant, to the city.

ACT II

Back in smoggy Calgary, the Trouts found a studio in Ramsey, a neighbourhood sliced with train tracks and industry just blocks from the outer rim of the Stampede grounds. But, before that, they presented *The Unlikely Birth of Istvan* at a festival called The High Performance Rodeo, an explosion of independent theatre hosted by one of Calgary's premier theatre groups: One Yellow Rabbit. The show sold out, and the Trouts were invited to the prestigious Six Stages Theatre Festival in Toronto. Rebecca Caldwell from *the Globe and Mail* called it "a wonderfully innovative delight," a "surrealist fairy tale about good and evil, creation and all the degrees of human experience, only from a puppet point of view." Were the Trouts following the monastic tradition of puppetry, creating a doctrine of life to feed to the starving masses? "There's always big ideas lurking, being a bunch of people who think a lot about the world," says Palmer. "But I think beautiful ideas are fragile, that they can only be pointed at, otherwise they get snatched and turned into doctrine, or melodrama."

Palmer is a smart cookie. He rejects didacticism and the tendency to assume that all art should be educational. He notes that "a lot of people still see art, especially for children, as only a way of learning, like 'how to survive your parents' divorce,' or 'how not to be anorexic.' But we're striving for a good old-fashioned beauty."

ACT III

It is late on a winter night in Calgary in a room the size of an old-fashioned gymnasium. All the day, people have moved through the room. They've dragged snow in on their boots, shavings of wood and cigarette ash. They've played loud music, painted and slammed the door to keep out the cold. Now they sleep after hours of work, their chests rising and emptying together. Wooden puppets are slumped along the walls, above bookcases and rows of CDs. Their glass eyes are open in the dark.

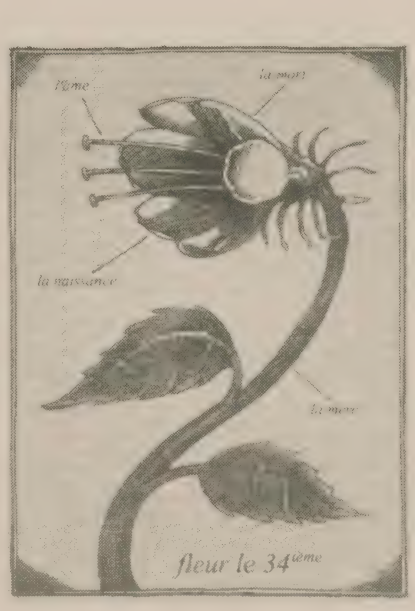
ACT IV

According to Palmer there are three main reasons why people don't attend live theatre. None of them include the fact that not everyone owns a tuxedo. They are as follows:

1) It is much easier to see a sequel, a favourite actor or anything familiar that doesn't require taking an initial chance or breaking any expectations of the world.

2) There is something excruciating about seeing terrible theatre. If a movie is bad you can leave in a huff, brush by the manager at Famous Players on your way out muttering "That movie sucked," with all the anger of Napoleon Dynamite, and hope to get your money back, or at least a free pass. But, when live theatre sucks you are forced to sit there, to watch the actor fumble with his or her lines, to feel the sweat drip down his or her burning forehead.

3) When posed with the question of what to do with an evening and $15, you see the bevy of contemporary art and think to yourself, hasn't someone already said/done/expressed this is a better way? In a way that is credible?



Palmer also says there is some rhetoric about the importance of art, theatre in particular, in people's lives, but that actual dialogue regarding the value of theatre is almost non-existent.

ACT V

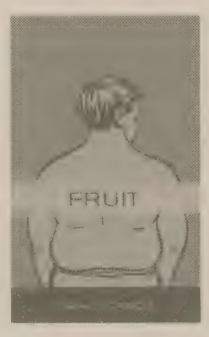
The puppeteers are on the move. They've scraped the seats out of a black van that borders on being a bus. They've packed their puppets, ignored the open, glass eyes of their wooden creations as they stuff them into suitcases. The troupe—a caravan of men who have become actors, writers, sculptors, painters, brothers, electricians, dancers, stagehands—prepares to leave its studio and head for the coast. Like companions on a slow-moving ship they watch the passing world from their windows, creating new stories as they go. And like the masters of old, the Trouts are using puppets to bring light to the masses—not doctrine, but beauty, magic and fun.

The Old Trout Puppet Workshop will be performing The Unlikely Birth of Istvan January 26-28 & 30, 8 p.m. / January 29, 2 p.m. at the Victoria Conservatory of Music (907 Pandora).

You've got chatty nipples

by **Dino Sossi, Excalibur**

TORONTO (CUP) — The literary world has long been bitterly divided into two very distinct, completely separate camps: the one desperate for stories involving talking nipples, and the one I'm in.



Fruit is Brian Francis's cheeky first-person account of adolescent sexual confusion in small town Ontario. Peter Paddington is a wildly imaginative 13-year-old battling his menopausal mother, head-banging classmates, Mr. Bernard's irresistible confections and, of course, his chatty nipples.

A fictional book that prominently features talking body parts readily risks devolving into farce. Combine this with the unfortunate tendency of adolescent stories to become tainted by rose-coloured nostalgia and I was ready to toss this book on the scrap heap faster than you can say "self-indulgent, niche-oriented, Can-lit crap."

Thankfully, I was wrong.

Francis has a painfully accurate feel for the harsh realities of early adolescence but chases it with such a steady stream of absurd teenage profanities that it becomes a real laugh to read. He skilfully balances Peter's decorum with his irreverence, his moral rectitude with his failings and his insights with his immaturity.

Adolescents are often unfairly marginalized as being either thoughtless punks (watch your dinnertime newscast) or hyper-literate savants (watch Dawson's Creek). Peter is not only a cross-dressing, Olivia Newton-John-singing, nipple-taping goofball, he can also be incredibly thoughtful. This dichotomy makes Peter refreshingly real and grounds the story. By endowing Peter with fantastic idiosyncrasies but keeping him, at heart, a regular mixed-up kid, Francis stays true to Fruit's gay roots but also gives it a much broader appeal.

Fruit is a quirky coming-of-age tale dealing not only with sexual identity but also something even more important — accepting yourself.

Whether or not you count yourself as part of the nipple camp, Fruit is an audacious book and promises to be a welcome comfort to any disillusioned teenager wrestling with a crisis of sexual identity.

'Don't hurt us terribly'

Who: The Fine Options, with the Doers
When: Fri., Jan. 21, doors at 9 p.m.
Where: Lucky Bar, 517 Yates Street
How Much: $6

by **Sacha Narine**

PROVIDED PHOTOS

"You can just run a photo of pretty much any four-piece band if you want . . . particularly RATT or L.A. Guns," says Colin McKill. Above: L.A. Guns

"A drunk, deceitful Saskatoonian recruited us to be his backing band in the late '90s, but he never showed up to shows, so eventually we just wrote our own crap," says guitarist/vocalist Colin McKill. And so begins the long, tear-soaked, smile-smothered musical journey of the Fine Options.

A part of Victoria's musical community for more than three years, the group got the hell out of Saskatoon, where some no-show had been screwing them over back in the grunge-infested '90s. They escaped, and now they're ours, so let's enjoy them.

When asked about the band's sound, McKill is never quite sure how to describe it to new listeners. "We hum and haw and end up just putting our interrogator on the guest list to the next show. Or, we distract them by systematically brutalizing each other's testicles. It's effective but gross and costly."

Unable to fit into any single musical genre, the Fine Options have labelled themselves "the pioneers of modern post-Dutch progressive Prague-rock with a hint of Chicago deep-dish hard-house and neo-industrial technical grindcore." Utter bullshit? Yes. Meant to be bullshit? Absolutely.

The group plays Lucky Bar this Friday, Jan. 21. "This particular show will feature a laser light show," says McKill. "And we play with exquisite bands—this time it's Vancouver's affable dance-dance revolutionaries, the Doers. Not everybody plays with exquisite bands."

The Fine Options have toured all over the world, including the little known sausage-producing nation of Germany. McKill relates one of his most compelling road experiences, which just happens to include Dave Grohl (hot!). "While we were touring with Barney Bentall in Europe, we saw Krist Novolesic and Dave Grohl playing sloppy Nirvana covers in a pub in Berlin. It was the saddest, most beautiful thing either we or Barney had experienced up to that point in our lives."

When asked what modern groups he admires, McKill points to Victoria acts like Run Chico Run, Immaculate Machine, Jets Overhead and The Raygun, as well as "any other independent band that consists of pleasant people with solid, but not immobile, opinions about their life and loves."

Just before Christmas, some hooligans (or possibly rat bastards) stole four guitars from a Fine Options jam space/residence, with little or no regard for how that might make the group feel. According to McKill, it made them feel not good. "Don't do that to us," he pleads. "It's not funny, and it hurts us terribly. Don't hurt us terribly."

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Mountie in Mukluks an Arctic adventure

Mountie in Mukluks
By Patrick White
Harbour Publishing

by Tim Hanson

The story of Bill White—Mountie, sailor and sojourner—is an ambitious and delightful history by first-timer Patrick White (no relation). Bill and his larger-than-life personality engage the reader as he travels through the treacherous waterways and barren snowfields of the Arctic. From vandalizing army wireless stations to dunking his friend Mahik in a seal hole, to drinking alcohol from a ship's compass, the author captures the humanity of Bill in a litany of strange situations and near "rhubarbs."

Bill White, raised in Saskatchewan, was a low-level troublemaker who after a few runins with the law, became its embodiment. After training in Manitoba, Bill volunteered to be posted in Canada's Arctic, a place that the RCMP of the day didn't feel comfortable assigning people to. After a year-long posting on the *St. Roch*, the ship that carried him to Cambridge Bay, White began to settle into the landscape and the lifestyle. At times forging friendships that would last his lifetime, Bill treated his Arctic friends as family.

Bill's commentary on the effect of the white man in the Arctic is heartfelt and raw. While most of his contemporaries saw the Inuit as foolish savages, Bill used his time among them to adopt their language and their ways of life, learning that what the white man saw as foolishness was probably one of the most efficacious means of survival. He shamelessly condemns his few contemporaries who hadn't learned, during their tenure in the Arctic, how to build an igloo or speak Inuktitut.

His objection to most accounts of the Arctic of that time is that they are romanticized, overly dramatic and just plain wrong. Patrick White's *Mountie in Mukluks*: The Arctic Adventures of Bill White takes the politics and narcissism out of tales of the North, portraying it as it really was—a rich landscape of Inuit life against a backdrop of the white man trying to make sense of it.

Red leather maternity pants

Jennifer Garner beats the crap out of feminism in *Elektra*

by Stephanie Bowen

Despite the dismal failure of 2003's *Daredevil*, the good people at Regency and Twentieth Century Fox decided to go ahead and concoct an equally mediocre spin off. And so was born *Elektra*.

Super-buff and rigid Jennifer Garner of *Alias* fame stars as the lost-soul ninja-assassin title character, caught woodenly between the forces of good and evil. Riding on hotness and one per cent body fat, she slays her victims with ruthless precision and remains emotionally unengaged.

The film opens with a prophecy, a shockingly overused technique, that tells of a girl born to each generation who will tip the balance of good and evil in the world, depending on which side cultivates her. She is a tool, a "treasure" to be found and guarded.

Don't get too excited: *Elektra* is no treasure.

Against her will our anti-heroine manages to uncover the young girl, at which point she, of course, can no longer remain neutral or reclusive. Her days of being a latex-wearing killing machine are over.

Like so many female superheroes before her, all it takes is the entrance of a good man and/or child to begin melting her into a gooey, maternal, sword-wielding Mary Poppins. Elektra falls into the most predictable of pitfalls by insinuating that a female assassin must be cold and de-sexed and by assuming that some traditional role like motherhood will snap her right out of it. By the film's conclusion Elektra is so pared-down that she actually appears in a Chanel-inspired suit and pearls.

The traditional story arc isn't the only cliché the film boasts: the new treasure, Jenny, slowly begins to resemble Elektra as a child, ingratiating herself all the more with her icy role model. Jenny's conveniently widowed and attractive father provides romantic tension for the superhero, and the bad guys are Japanese.

Another indication of Hollywood's clutches: the only people of colour to appear in the film are evil and hell-bent on destroying poor little upper-middle-class white girls.

Everything about this film screams unremarkable. It's like some try-hard mix of *X-Men* and *Crouching Tiger, Hidden Dragon*, without the visual finesse, solid script or originality of either. What's worse, it seems to have nothing to say. The majority of mainstream comic books and their doubtful film remakes strike at the heart of some deeper moral issue. *X-Men* delves into social prejudice by way of mutant-hating, *The Hulk* showcases the innate danger of rage. Even *Catwoman* (shudder) takes a wee stab at exploring women in the workplace and feminism.

Elektra, on the other hand, treats its otherwise empowered women like objects, bouncing them around from good guy to bad guy, making them prey to their biological clocks, inferring competition and jealousy between "treasures" of past generations. In short, it's your typical chick flick masquerading as an action movie, treating women the same way the rest of Hollywood does and just disguising it with a saucy red outfit and a couple of swords.

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Learning how to write about Pretty Girls

Who: Pretty Girls Make Graves
Where: Lucky Bar, 517 Yates Street
When: Thursday, Jan. 27, 9 p.m.
How Much: $14

by Kristin Evans

So it's like this: I was reading up on Pretty Girls Make Graves before attempting to write anything about their upcoming show at Lucky Bar. This seemed reasonable, as I wouldn't want to feign any sort of credibility without first catching up on the recent goings-on of the Seattle five-piece. Turned out this wasn't such a good idea.

After reading only a few articles about them, I began noticing commonalities. These journalistic similarities quickly became dizzying, and I could no longer conceive of the band in any quasi-original way. All frustration aside, if you can't beat 'em, join 'em, right? So heck, let's all learn to identify and work with a music writer's template!

Here's how you too can write the quintessential PGMG article:

#1. Crack wise about the band's name: either reference the song "Pretty Girls Make Graves" by the Smiths, or for extra pretension points, note that they both got the name from Kerouac's *On the Road*. Your readers will be awestruck by your breadth of knowledge. Or by your ability to use a search engine.

#2. Make a big deal about PGMG singer Andrea Zollo being the only female band member. This can be done through gratuitous comparisons to other female-fronted "Riot-Grrrl" Seattle bands, most notably Bikini Kill. Earn extra imagination impotency points by even thinking of using the phrase "Girl Power."

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Pretty Girls Make Graves now have a second female member to fixate on and to describe in excessive detail.

#3. If you feel like being a little controversial, do what about a third of the other PGMG hype-writers did—detail Zollo's appearance. If you choose this route, the template dictates specific mention of her height, weight, hairstyle and facial features. Before you continue, consider potential reasons why articles describing Zollo in such detail don't include any similar physical descriptions of the other four members. That's a noodle scratcher, ain't it?

#4. Provide a little information on the other bands that PGMG's members have been in. These include Murder City Devils, Kill Sadie, and Death Wish Kids. Mention nothing of their propensity for misanthropic band names.

#5. Laud their energetic live show, then engage in futile attempts to classify their sound. Try out combinations of clichéd descriptors that actually mean very little, such as "neo post punk," "hardcore pop," or even "post emo neo rock core" If all else fails, use the banal standby: "punk." Adjectives such as "dynamic," "frenetic" and "urgent" also work wonders.

#6. Lastly, if you're writing about PGMG for a local zine or paper, or even for a note you're passing in class to get a hot date for the show, try to tailor your message for the specific local audience. For instance, you could mention that Pretty Girls Make Graves last played in Victoria just over two years ago. You could then supplement your "cred" with some uninteresting local trivia: they played at Thursday's, which was renamed Logan's not long after. Then, to recover from the inanity of the trivia, provide enough information about the previous tour to jog the memories of those who drank too much at the last show: PGMG were in Victoria to support their latest release, 2003's *The New Romance*. They shared the bill with Les Savy Fav, whose guitar player is presently touring with PGMG. It's just that simple!

It's generally a good idea to let the readers know how they may partake in the fun.

For instance, Pretty Girls Make Graves will be playing at Lucky Bar on Thursday, Jan. 27. Congratulations! You have now learned the ins and not-as-ins of writing a PGMG article.

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Voting Days: March 2, 3, and 4

The year of the movie remake

by Melanie Law

So far, 2005 is gearing up to be a look back to the past, at least in terms of movies. Since there's arguably no such thing as originality anymore, maybe the year of the movie remake was inevitable. Whether or not the remakes will be tributes, copycats or complete messes is anybody's guess.

One of the remakes poised to shoot into movie theatres this year is a Johnny Depp-infused version of *Charlie and the Chocolate Factory*. It could actually be quite good, and claims to be more true to Roald Dahl's book than the original 1971 film, *Willie Wonka and the Chocolate Factory*. The special effects will, of course, be re-vamped, but who knows if new special effects can top the charm of the original ones. Digital animation or no, the original scene when Violet swells into a giant blueberry and has to be rolled out of the factory is classic. It seems unfortunate that kids might see the remake instead of the original, but maybe that's just nostalgia coming on.

PROVIDED PHOTO

Daisy Duke wears short shorts.

One of the stranger remakes this year will be *Guess Who* with Ashton Kutcher and Bernie Mac, a remake of the controversial 1967 film *Guess Who's Coming to Dinner*, which stars Sidney Poitier and Katharine Hepburn. Due out in March, the remake is far from Oscar-worthy, while the original was a contestant in all the major categories because it dealt with the sensitive topic of interracial relationships. Obviously, interracial relationships aren't such a big deal now, so the remake takes a more lighthearted, comedic approach—sort

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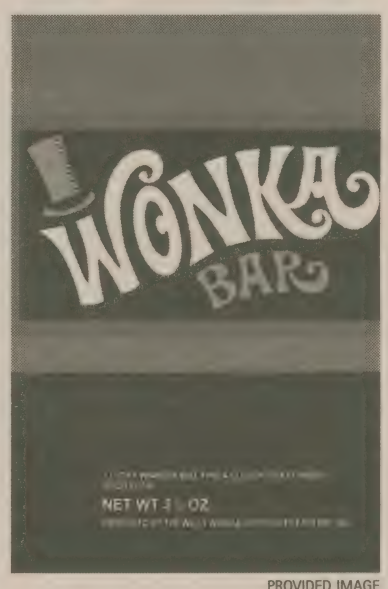
Kong just wanted some action.

of a *Meet the Parents*-type story with racial undertones. It may seem weird to connect this new comedy with such a groundbreaker, but the remake will probably bring in tons of people looking for a funny date movie.

Like the pioneering plotline of *Guess Who's Coming to Dinner*, the 1933 version of *King Kong* was a complete anomaly for its time and set new standards in special effects. Those effects are vastly outdated now, and evidently Hollywood just can't leave well enough alone: the movie was already remade in 1976,



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Johnny Depp has scary teeth.

but Peter Jackson is crafting a new *Kong* for 2005.

Other prominent 2005 movie remakes are *The Longest Yard, The Producers, War of the Worlds, Fun with Dick and Jane, The Pink Panther, Logan's Run, The Amityville Horror, Herbie: Fully Loaded, Fahrenheit 451* and *Oliver Twist*. Also, don't forget the film versions of TV classics *Bewitched* and *The Dukes of Hazzard*.

Is an updated version of a movie really a good idea? It depends on the motivation. If a movie is being remade to be more relevant to current events and society, then it could potentially and deservedly do well.

But if Hollywood is simply trying to make a showier version of the original, maybe it's not worth seeing. No matter what, a remake is going to have to answer to fans of the original—just like a favourite book made into a movie, a remake will probably seem to be lacking. Newcomers to the stories, though, might love the new versions. Hey, they were popular the first time, so who's to say it can't happen again?

I-Ching divines that Chingy is no good

Chingy
Powerballin'
Capitol Records

by Briony Smith

As a gal with a pinball-lovin' boyfriend, I have a penchant for people with a fondness for pinball/fucking puns.

And Chingy had me at *Powerballin'*.

With a title like that, he was pulling the plunger back hard in a push for greatness with his sophomore follow-up to 2003's popular *Jackpot*, it seemed.

But Chingy tilts—hard. And this little clunker spins out all the way to the bottom.

Game over, Chingers.

Powerballin' is full of super-generic tracks that suffer from Chingy's rapping style, which has a droning quality: the rap equivalent of Ben "Bueller? Bueller? Anyone" Stein. His voice isn't distinctive at all. While Chingy's southern roots are a great marketing ploy—and spawn some linguistically-nightmarish-yet-good-for-a-chuckle song titles like "Wurr Da Git Gurlz At"—his market is club anthems, and the energy required for lasting crunktastic classics just isn't there.

The slurred vocals could be overlooked if Chingy's lyrics or hooks were any good, but they're just as forgettable . . . yet horribly irritating at the same time. Listening to *Powerballin'* is like fucking a bad lay. You're able to tune it out at first, but the annoying climax is hard to ignore. Plus, all the sounds seem disparate and just a bit off, like the timing of The Simpsons episodes of the last few years. A final insult in the song "We Clubbin'" plagiarizes the melody from Tupac's "California" and tops off an album that goes from vaguely okay ("Fall-N") to god-awful ("We Do," "Bring Da Beef").

Despite the glut of A-list guest stars—including Janet Jackson and Nate Dogg—Chingy's album is an embarrassingly weak entry in the decent rap field of today. These wannabe hits might become semi-popular with the wiggas who need some standard-issue ho rhetoric in a pinch, but these songs will be forgotten soon enough. Chingy's rap lite is too muddled to compete with the more confident MCs out there, from the pop of Usher's "Yeah" to the rap of Lil Jon's "Get Low".

One of the tracks is entitled "Make That Ass Talk," and if my ass could talk, it would say, "*Powerballin'* is shit. And I know shit."

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New Recruits blows

Various Artists
New Recruits
Camobear Records

by Kate McDonald

Camobear Records recently released a 2004 compilation disc to showcase its label's rap and hip-hop talent. When the sampler CD starts, listeners hope a decent song will come up, but when the disc ends, we're left unexcited by Camobear's selection.

You can pass over the first track, which lacks any lyrical substance. Unfortunately, you'll find the next one isn't any better. Finally, Josh Martinez gives us hope for the rest of the CD, which doesn't last long. Another song sounds like parts of it were sampled from a funky porno.

The CD tries to make a recovery again with a great track using a music box-type beat by Sleep. The collaboration of all the artists, a.k.a. Camobear All Stars, is repetitive and fairly dull. Samix catches the listener's ear with a good piano- and guitar-accented song. Then Kunga 219 hits you with the worst rapping on the disc.

The disc's overall structure deceives the listener. Several songs are far from musical achievements, but a few inspire some fleeting optimism, soon crushed by another string of boring songs. As a sampler, the CD holds up because the listener gets a dose of everything.

From a James Brown cover by Chicharones to a funky beat by Moves, the CD offers a variety but fails to have consistently decent songs. Sadly the final song by Maker, a great end to the compilation, can't make up for the disappointment.

Bound for bigger things

Who: The Armchair Cynics
When: Friday, Jan. 21, doors at 8 p.m.
Where: Diego's
How Much: $7

by Kevin Nakanishi

PROVIDED PHOTO

The Cynics know how to pose for press shots.

The era of cheap drinks has died, and much of the downtown's appeal has disappeared with it. The clubs still play mainstream rap and Top 40, but it costs more to drown out all the shallow bling.

Need something to get you excited about downtown? Check out Victoria's own Armchair Cynics at Diego's on Friday. Composed of singer/guitarist Kenn Coutu, guitarist/keyboardist Adam Sutherland, bassist Aran Puritch and drummer Ryan Rae, the Cynics have grown into one of Victoria's best live rock bands since their inception in 2001.

The Cynics play melodic guitar rock that impacts the heart, mind and gut. In concert, the band swings from bombastic hard rock, blissed-out pop and synth-flavoured ballads like a musical rollercoaster.

In 2003, the band signed with Chad Kroeger's 604 Records. The Cynics have already recorded a new album, due out in April, to follow up their debut *Coffee Shop Confessions*. However, long-time fans will be glad to hear that the Cynics haven't adopted the dark, heavy-fisted sound of some of their better-known label-mates. According to Rae, 604 has supported the Cynics' evolving sound.

"Chad and [co-owner] Jonathan Simkin didn't want another Theory-type band," Rae says.

"We wrote this new, dance-type song called 'Bang,'" Puritch adds, "and we were kind of worried about the label's reaction. But when we gave it to Chad, he loved it."

As weird as it is to imagine Chad Kroeger dancing, try to imagine Kenn Coutu exchanging his soaring vocals for a 604-approved growl. Apparently, that's not happening any time soon. "Everyone at 604 has been great," Puritch says, "but bands like Nickelback, Theory of a Deadman . . . that's not what's in my CD player."

The name Armchair Cynics conjures images of shallow, jaded musical sellouts, though Puritch says nothing could be further from the truth. "Having hits, having lots of people listen to your music—that's success," he says. "Everything else is just a spin-off." Victorians have the opportunity to check out a new venue, fresh tunes and a hungry band that's gearing up for its first major Canadian tour. Who could be cynical about that?

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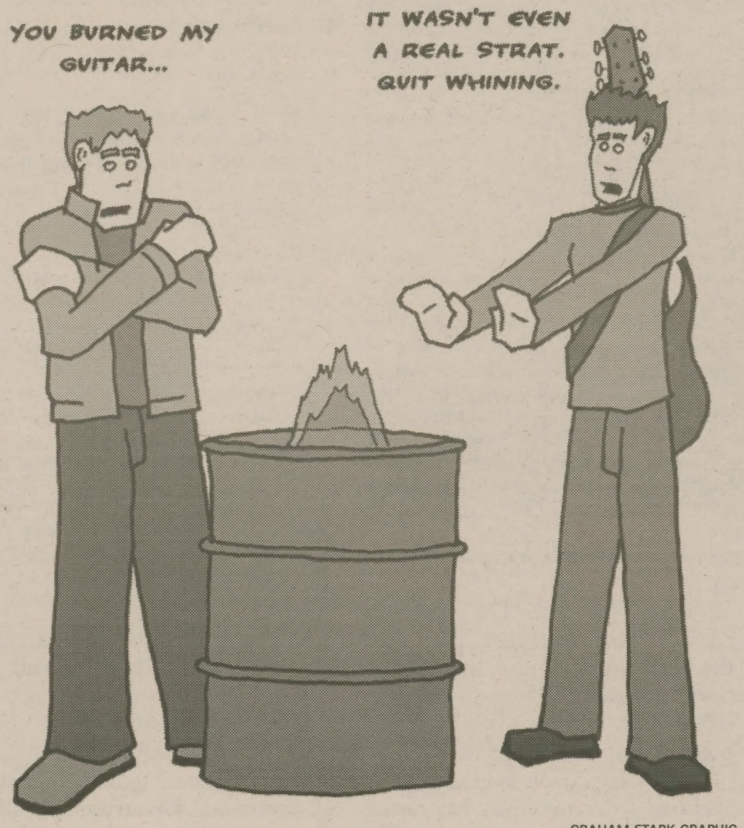
The plight of the indie band

'Playing live is simply a reason for living among most musicians'

by Mike Lewis, *the Uniter*



GRAHAM STARK GRAPHIC

WINNIPEG (CUP) — Blood.

A callous tears itself free as the bass player runs raw fingers over cold, uncaring metal strings.

Ache.

Every joint in the drummer's body screams in blissful agony with each earth-shattering impact.

Pain.

The smoke from a patron's cigarette is pulled into a singer's bruised and war-torn lungs only to be scraped across frail vocal cords in a blood-curdling howl.

This is an average night for an independent band.

Every week, scores of musicians gather together in dirty, run-down buildings to play before a panel of local citizenry who sit silent, watching, judging, while each band member goes through his or her own deeply personal and glorious hell to do what they do. They love this. It's as simple as that.

These are people who go to concerts and stand slack-jawed in pure ecstasy or move with reckless abandon as the band plays for them and for them alone. These are people who, every Tuesday, invade the shores of their local music shops, tearing open the new CDs with the zeal of a crack addict.

These are people have no choice in what they do. As Jeff Konwalchyk, drummer for Querkus, Patrick Keenan and a host of other bands, is so fond of saying: "I didn't choose music—it chose me." The melodies, harmonies and rhythms get into their heads, and they can either go insane or strap on a guitar and get them out. It's a matter of survival.

So, what is it about playing music that keeps these people coming back?

There are countless reasons, depending on whom you ask, ranging from the song-writing process to playing live to the simple enjoyment of working with other friends and musicians.

Crafting a song is no easy process. It requires complete vulnerability and brutal honesty. An afternoon of song writing can leave a musician cracked and empty in a quivering heap on the floor, rife with the pleasure and terror of being so open. Or, if done in a group setting, it can draw people together like nothing else can. The feeling that comes from eye contact with your fellow bandmates in mid-groove is unlike any other. Trevor Whatman, bass player for the Saucermen, puts it best: "It's one of those intangible experiences where you just need to be there."

Jahmeel Russell, vocalist and bassist for Projektor, hails the freedom to "make the music you want to make" as the best thing about being in an independent band. No one is telling these people how to put it all together. What you're hearing is what moves them. This doesn't mean that as a listener, you have to like every song, but you, at the very least, have to appreciate something like that. It's honesty incarnate, and that's a rare thing nowadays.

Playing live is simply a reason for living among most musicians. It's the chance to put the songs to the test and to try to connect with an audience. The result can be instant gratification in the form of clapping, cheering or the ever-popular "devil horns." It can also be a painfully unforgettable experience culminating in the band being pelted with all manners of objects at hand: beer bottles, broken drumsticks and even the occasional rock.

Still, when it works, there's nothing like it. After a well-performed set, there is a real feeling of accomplishment, like you moved someone on a spiritual level. It leaves an afterglow that makes you forget about the fact that you're bathed head to toe in sweat and your whole body is crying out for a comfortable bed.

This is regardless of whether there's one person or 100 people in attendance. Consistently small turnouts for shows can certainly be discouraging, especially to younger musicians who are new to the scene. There is any number of negative experiences that can go into performing live. Until you've lugged a set of drums through knee-high snow in –40 degree weather, you can't possibly understand what musicians go through. It's not easy. That said, there's still a sense of optimism to be found in a situation that would grind most others under its heel. To Greg, sound engineer for the Collective Cabaret and singer and guitarist for the band High Five Drive, the most satisfying feeling is when someone tells you how much one of your songs meant to them. "It feels like I'm not just wasting my time when I hear that."

After sharing the stage with Projektor at the Pyramid in late October, Niko Friesen, drummer for Vancouver-based Motion Soundtrack, offered an insight on the situation. "People should give themselves a chance to feel good and experience something new, and going to see more live music is a great start," he said. Despite a modest turnout that particular evening, both Projektor and Motion Soundtrack played their collective hearts out.

At the risk of sounding like a cliché, independent bands, tired and hungry though they may be, will always put 110 per cent into a show. They have to because, like the song-writing process, no one is paying them gobs of money to do this. They have to earn the respect of an audience and keep it. And they'll do all they can to achieve that end. If you've never been there, if you've ever said, "It's cold outside. I'm tired. I think I'll stay home tonight," then you've truly missed out on one of the most passionate experiences you'll ever witness.

Doug McLean of the Paperbacks and formerly of the Bonaduces has been at it for over a decade. "I play music because I love music. I love it desperately. I owe my life to it and I will happily repay that debt. Apologies if that sounds overly dramatic, but it's really true," he said. "I love getting the opportunity to do all these things with my friends. We get to work together and travel the world occasionally. What could be cooler than that?"

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Vike voted top woman in sport

Dixon adds newest honour to Paralympic medals and UVic Athlete of the Year award

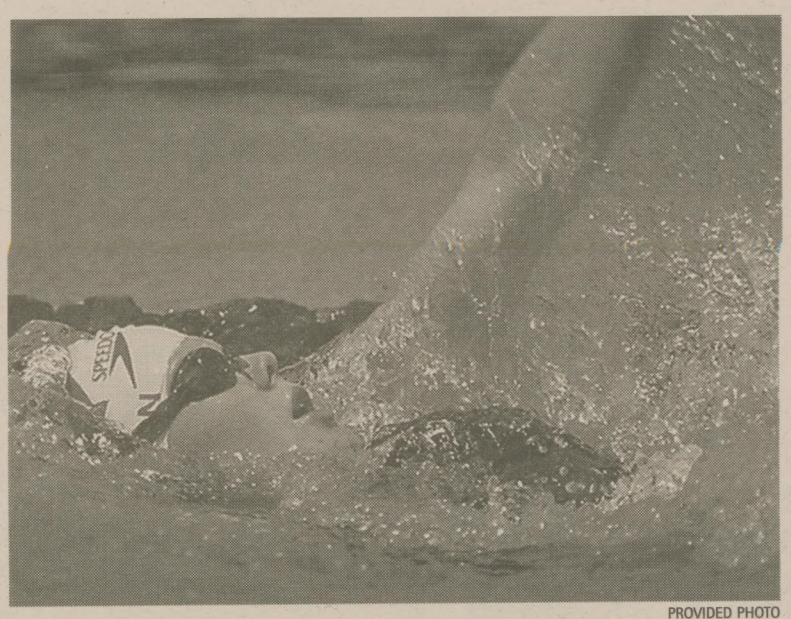
by Erika Van Winden

A University of Victoria student has received the Most Influential Woman in Sport and Physical Activity Award for her outstanding achievement in competitive swimming.

"I didn't apply for it—actually I didn't know much about it," said Stephanie Dixon, who was also awarded UVic Athlete of the Year in 2004. "I was in California at the time, and when my coach told me I won this award, I was just honoured."

Dixon was chosen by members of the Canadian Association for the Advancement of Women in Sport and Physical Activity (CAAWS).

Awards are given to women who have been proven influential administrators, supporters, board members, executives, medical doctors, officials, policy makers, volunteers and, in Stephanie's case, athletes.



PROVIDED PHOTO

UVic swimmer Stephanie Dixon receives prestigious awards.

Dixon, who studies psychology and trains with the Vikes, has earned many awards throughout her competitive swimming career.

She won eight medals at the 2004 Paralympics in Athens, Greece, which includes one gold, six silvers and a bronze. And at the age of 16, Dixon swam a world record-breaking time of 4:55.57 in the women's 400 freestyle.

"In a race, everything is a blank afterwards," she said. "I'm in such a zone. I remember very little after the race is done. I just think of not thinking about the pain and to move onto the next level. Think positive, don't think negative."

Dixon has proven over and over again that her disability has never slowed her down. It has also not kept her from becoming the strong leader, competitor and positive athlete she is commonly described as.

Originally from Ontario, Dixon was always encouraged by her parents to compete in varying sports: from baseball to horseback riding and gymnastics—all of this with only one leg.

Dixon is quick to acknowledge her parents' encouragement to try all these different sports. But it wasn't until about the age of 13 that she considered taking swimming to a more serious level.

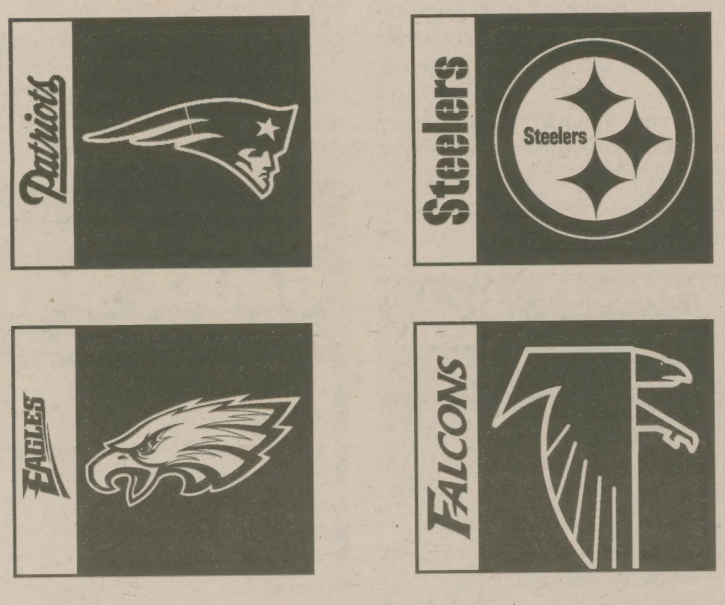
"I didn't know about disabled sports at the time," remembers Dixon. "After my first year of semi-serious competition, I found out I was eligible for the nationals."

Dixon has moved up to international competitions from national events. She has competed in Sydney, Greece and in the United States. Her next stops include England for the World Cup and the World Championships in South Africa.

A lot of hard work and many hours of training lie ahead for Dixon, but she accepts it all with passion and enthusiasm.

"There will always be hard times because you have to take them with all the good," Dixon said. "It's like when you're working out and breaking your muscles so they can grow more, you're constantly rebuilding so you can get stronger."

Colts offence a no-show versus Pats



This coming Sunday's match-ups will feature the Pats at home versus the Steelers and the Eagles at home versus the Falcons .

by Mike Berry

I guess the formidable Colts offence wasn't as insatiable as I thought.

Perhaps I should have done my research before placing a six-pack on their 20–3 loss against the Patriots. Like the fact that Manning and the Colts have never beaten the Pats. Or the fact that the Colts play indoors on Astroturf, and there was a blizzard outside on Sunday in New England.

For the second straight year the Pats have defeated the Colts in the divisional playoffs. New England was able to neutralize the Colts' offence, even though three of their defensive starters were sidelined. With the win, New England's quarterback Tom Brady becomes 7–0 in the playoffs.

The Pats said their strategy was to go short and eat up time. They went short but for a long way. Brady completed 18 passes for 144 yards, threw one touchdown pass and ran in another. His average pass was only 3.8 yards. His running back, Corey Dillon, was equally as busy. He kept the Colts' defence occupied, running for 144 yards.

The second aspect of the Pats' strategy was chewing up the clock. The Pats formulated three time-consuming drives, their longest of the season. Their first 78-yard drive lasted nine minutes and seven seconds, and ended with an Adam Vinatieri field goal, putting the Pats up 3–0 in the second quarter. Vinatieri would place another, and Colts kicker Mike Vanderjagt would score the Colts' only points in the second quarter, making the game 6–3 at the half.

It was all Pats in the second half. New England continued to chew up the clock with two more time-consuming drives. In the third quarter Brady capped a drive that lasted eight minutes and 16 seconds with a five-yard pass to David Givens.

In their subsequent drive in the fourth, Brady ran a one-yard touchdown to cap a 94-yard drive, putting the Pats up 20–3. Looking at the time of possession, the Pats had the ball more than 15 minutes longer than the Colts. That's a complete quarter.

Watching the television, whenever I saw Manning he was simply sitting on the bench with his head tucked between his knees. He just didn't look like a leader the team needed at the time, and he definitely did not look like the league's leading passer.

Manning completed only 27 of 42 passes for 230 yards. But not only was he shut down, the Colts' running game was stumped as well, rushing for only 46 yards. Turnovers didn't help the Colts' cause, as they fumbled the ball three times.

Just when you thought it would become a game again, the Colts fumbled, with minutes left on the clock. Manning completed the game with a last-second pass interception. It just wasn't meant to be. And as a result I owe my friend a six-pack. Damn you, Manning!

The Pats advance to play the Pittsburg Steelers next Sunday.

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THE UNUSUAL SIDE OF SPORTS

Cup stacking not just a game

by Sean Patrick Sullivan

More than 8,000 schools across the United States have students stack plastic cups into pyramids as part of their physical education program. It's called sport stacking, and it is used with the aim of promoting co-ordination, focus and sportsmanship.

Don't laugh: it's serious business.

It's also harder than it sounds, says Bob Fox, the founder and president of Speed Stacks Inc. Fox and his company promote the sport and sell specially designed cup-stacking products.

"People need to see what it is to understand it. Just to hear cup stacking—most folks have no concept of the speed and quickness and dexterity involved," he said.

The game goes like this: participants stack and unstack 12 plastic cups in pre-determined sequences, as fast as they can. There are different events, including individual and team relay—in both, time is the important factor. The player has to stack and unstack quickly and accurately.

One sequence is called "the Cycle." It means up-stacking and then down-stacking three different structures: first a 3–6–3 (a pyramid of three cups, next to a pyramid of six cups, next to a pyramid of three cups), then a 6–6, then a 1–10–1.

Fox's daughter Emily holds the world record of 7.4 seconds for the Cycle. That means she handled 2.4 cups per hand per second.

There's even a worldwide governing body, the World Sport Stacking Association (WSSA), meant to encourage and facilitate tournaments around the world. A world competition is being held in Denver, Colo., this April. Last year it had hundreds of participants.

Fox first saw the sport on the *Tonight Show* with Johnny Carson in 1990. A former classroom teacher and professional juggler, Fox said his first reaction was thinking it looked like upside-down juggling.

"Five years later, when I became a physical education teacher, I thought cup stacking would be great to share with my students to help with their eye-hand coordination and motor development," he explained. It turns out the students loved it, and Fox eventually founded the company and began promoting the sport at physical education conferences.

The company's products include specially made cups, designed with special shoulders and air holes so they slip on and off of each other with ease; the Stackmat, the "optimum stacking surface" endorsed by the WSSA; and StackPacks, which combine the two with a timer and weighted practice cups.

It's all on the Speed Stacks website: www.speedstacks.com.

The sport is slowly expanding into Canada, with roughly 300 schools now involved. Fox is looking to hook the university crowd next.

"Even though most stackers are kids, we're seeing more interest from college students," he said. "We do have a collegiate division at the world championships, and we hope some Canadians make it down."

BASKETBALL BRIEFS

The Vikes women's basketball team played host to the Simon Fraser Clan over the weekend.

Friday night was a close game, but the Clan managed to stay ahead by three, 55–52.

Jody Potts was nominated Player of the Game, putting up 25 points with four rebounds and four assists.

The Clan swept the series Saturday night, blowing out the Vikes, 73–57.

SFU's Dani Langford contributed 29 points in the team's victory.

The Vikes remain in third spot on the Canadian Intervarsity Sport (CIS) Top 10 list.

UVic hits the road this upcoming weekend, playing the University of Alberta and the University of Saskatchewan Huskies.

The Vikes men's team also competed against the Clan this past weekend.

UVic dominated the first game on Friday, beating the Clan, 81–68. Chris Trumpy contributed 25 points, with 10 assists and seven rebounds, en route to victory.

On Saturday the Clan took a close one, 78–73.

SFU's Brent Charleton led the way with 27 points and six rebounds.

Victoria fell back one spot to eighth place on the CIS Top 10 list.

UVic is on the road next weekend against the University of Alberta and then travels to the University of Saskatchewan.

—compiled by M.B.

The other half of Vince Carter

by Aaron Williams

Half-man, Half-amazing. Two weeks ago, we told the story of the wildly-talented Vince Carter, driven out of Toronto by relentless hometown criticism in one of the most lopsided trades in NBA history. On the other hand, Carter has always had a halfway quality about him, and his side represents only half of the story.

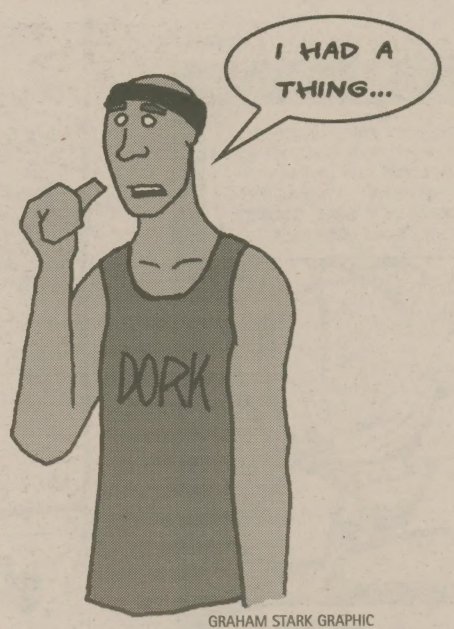
Half-man, Half-assed. In a recent interview with Turner Network Television's (TNT) John Thompson, Vinsanity confirmed what many had suspected.

Thompson: "Has Vince Carter pushed himself as hard as he should have?"

Carter: "In years past, no. I was fortunate to have the talent . . . you get spoiled when you're able to do a lot of things. You see that you don't have to work at it."

During the interview, Carter went on to explain that his competitive nature is masked by his happy-go-lucky nature. And he has a point. In today's NBA, healthy competitiveness has been replaced by unbridled ferocity.

In Hollywood, the picture of winning has changed from Magic Johnson to Kobe Bryant. Outside of Hollywood, league MVP Kevin Garnett shelved the adage "it's for all the marbles" in favour of "I'm loadin' up the pump. I'm loadin' up the Uzi. I got a couple M-16s, a couple nines. I got a couple joints with some silencers on them. I'm just loading clips, a couple grenades. I got a missile launcher with a couple of missiles. I'm ready for war."



GRAHAM STARK GRAPHIC

CARTER DEFENDS WHY HE WASN'T TRYING HIS BEST

Still, there is a big difference between smiling on the court and admitting that you aren't pushing yourself as hard as you should.

Half-man, Half-hearted. From his thoughtful charity work, there is no question that Vince Carter, the person, has a big heart. However, Vince Carter, the basketball player, is another matter.

Long criticized in Toronto for settling for outside jump shots, Carter irked Raptor fans by admitting to Thompson, "Getting a fresh start [in New Jersey] has made me want to attack the basket." Carter backed up his comments by ringing in New Jersey's New Year with a spectacular array of dunks, including an off-the-backboard beauty from Jason Kidd. However, by the middle of January, Nets fans awoke to the following post-game resignation: "I was just trying to get to the rim . . . but it was almost like I was going in there and getting beat up for nothing. That's why sometimes it's almost worth pulling up and shooting."

Half-man, Half-a-season. After two injury-plagued seasons, Charles Barkley scored big with Toronto fans by blessing Carter with this humorous nickname. On a more serious note, Carter's slow recoveries raise questions about his dedication to rehab, and recurring ailments bring scrutiny to his summer training.

After leaving Toronto, Carter initiated New Jersey fans by going down in the closing moments of his Nets debut. Although the injury turned out to be nothing more than a muscle cramp, the game was delayed for six minutes, prompting fellow University of North Carolina product Rasheed Wallace to create an imaginary shovel, jokingly scooping the sprawled-out superstar off of the court.

Half-man, Half-baked. Despite his well-publicized university degree, one must conclude that Carter is missing something upstairs. Although he has backed off of his earlier statements, Carter should have known better during his TNT interview. More to the point, Carter (and his $94 million contract) could have avoided these problems by stepping up and pushing himself as hard as possible. After all, even in the screwed-up world of professional sports, our heroes must have a strong heart and give their best effort—no halfway about it.

Classifieds

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VOLUNTEERS WANTED

Canadians for Ethical Treatment of Food Animals are looking for members to take an active part in their organization. Our mission is "a stress-free life and a humane death for food animals." Contact L. Dymond at 388-5165 or littlerockstables@shaw.ca

Become a Volunteer this New Year!!
Give something back to your community this New Year, while having a great time doing it. Here at Recreation Intergration Victoria we facilitate active lifestyles for people with disabilities in recreational settings. By donating only 1-2 hours per week you can take advantage of an opportunity that has the potential to enrich both your life and the life of someone else! To get involved or for more information, please call Bryanna at 477-6314.

ON CAMPUS

GROOVEFEST is a fun and fabulous fundraising event for people of all sizes, shapes, colours, abilities, genders, and sexualities. It is a high-energy anti-fashion, outlaw culture, & radical variety show that celebrates beauty(s), diversity(s), sexuality(s), and resistance(s).

GROOVEFEST will be held on Saturday February 12 / 05 in Vertigo in the Student Union Building. Tickets are available in advance at the SUB info booth, Kiss and Tell, and Lyle's Place. Ticket prices are $7 for the first 100 sold, $10 thereafter, and $12 at the door. For more info, contact groovefest@rise-up.net or 721-8353.

Jung Society Panel. John Betts, Catherine Ellis, Jean Flannigan discuss Your Questions about Matters Jungian. Fri. Jan. 21: 7:30 pm at UVic, David Strong Building, C116. Students and members, $10; non-members, $15. Phone 370-6001.

The Native Plant Study Group
Project Manager, Paula Hesje will speak about the Gorge Restoration Project. Thurs. Jan. 20, 2005 at 7pm. UVic, MacLaurin Bldg, Rm D-116. Non member drop-in fee: $2

Looking for alternative sources of information on issues such as globalization, militarism, sustainable living, queer issues, racism and economics? Come to the VIPIRG library in SUB b122.

Pregnant? Explore the diversity of choices available to you. Contact holywild@uvic.ca for more info.

The UVic Pride Collective presents:
Rope Bondage 101 - Jan. 24 at 7:30p.m.
Rope Bondage 102 - Feb. 28 at 7:30p.m.
Partner required. $15 dollars a pair. Email UVic Pride at uvicpride@uvss.uvic.ca for further informatrion or to register.

ANNOUNCEMENTS

Attention Graduating Students: The Grad Class Executive needs your input for the Legacy Project! Email your submissions to legacy@fun-play-net

Concert for Kids: 2 at the Royal Theatre
Jan. 23, 2:30 p.m.. Join in the fun as three meddlesome spirits—*Music, Noise and Silence*—invade the concert hall. Presented by the Victoria Symphony, Giuseppe Pietrarola conducts. Tickets: $19 and $15.

The MFRC'S 5th Annual Father and Daughter Sweet Heart Dance is a fabulous way to spend some special time with your daughter! Saturday February 19, 2005, 5:30 p.m.-8:30 p.m.. Colwood pacific Activity Centre. $10 per father (daughters attend for free). 363-2640 for more info.

Join the UVic Chess Club
Come and learn to play chess or improve your game. Club meets every Tuesday evening from 6:30-10 in the HSD building room A260. Contact dejamer@hotmail.com for more info. and put "chess" in subject box. Hope to see you there.

Writers! Moviemakers! Musicians!
The second Writing Student Union BLAH BLAH BLAH reading will be held on Feb. 3 at the fifty fifty arts collective on Douglas St. Wanna add to the wonder with your film, your crooning voice or your happenin' written lines? We wanna you to. sarahlt@uvic.ca

MENTORS NEEDED
Mentor an elementary student 1 hr/week. Play games, sports, make crafts, read and cook. For more info. call Bonnie at Big Brothers Big Sisters 475-1117, ext. 46.

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HEY YOU!

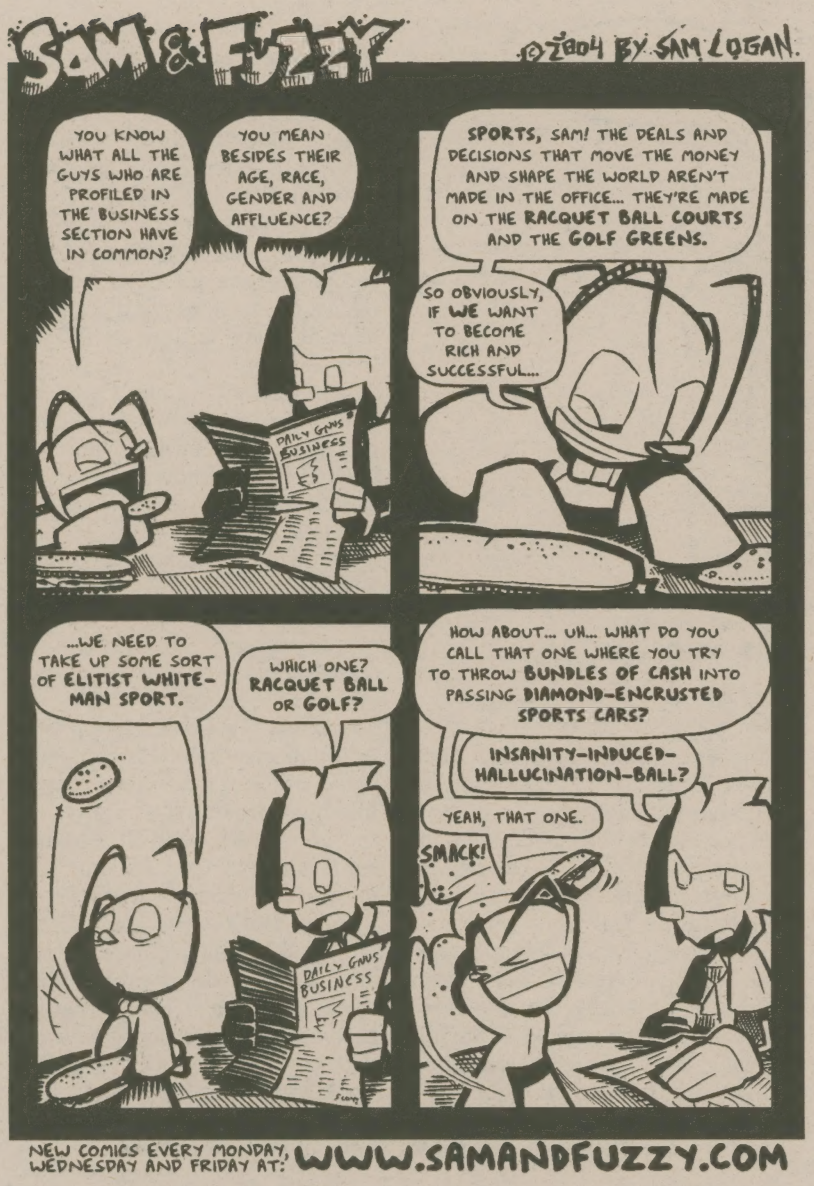
We love you, trainee, we do! we love you, kimchi, we do! we love you, trainee, we do! oh kimchi, we love you! hey hey hey!

I never meant to make you cry—I'm just a jealous guy. Too much love will kill you it will make your life a lie. Too much love will kill you and you won't understand why.

Dear crotchety lonely-heart in the neighbouring apartment: Your dried-up envy and wall-smashing outburst will not silence my erotic expression. Treat yourself to a slippery seal and tune your own bedroom orchestra.

CLASSIFIED RATES

Students and clubs | $2/issue
Non-students | $2/line
Businesses | $6/line
Hey you! | free


SAM & FUZZY
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YOU KNOW WHAT ALL THE GUYS WHO ARE PROFILED IN THE BUSINESS SECTION HAVE IN COMMON?
YOU MEAN BESIDES THEIR AGE, RACE, GENDER AND AFFLUENCE?
DAILY GNUS BUSINESS
SPORTS, SAM! THE DEALS AND DECISIONS THAT MOVE THE MONEY AND SHAPE THE WORLD AREN'T MADE IN THE OFFICE... THEY'RE MADE ON THE RACQUET BALL COURTS AND THE GOLF GREENS.
SO OBVIOUSLY, IF WE WANT TO BECOME RICH AND SUCCESSFUL...
...WE NEED TO TAKE UP SOME SORT OF ELITIST WHITE-MAN SPORT.
WHICH ONE? RACQUET BALL OR GOLF?
HOW ABOUT... UH... WHAT DO YOU CALL THAT ONE WHERE YOU TRY TO THROW BUNDLES OF CASH INTO PASSING DIAMOND-ENCRUSTED SPORTS CARS?
INSANITY-INDUCED-HALLUCINATION-BALL?
YEAH, THAT ONE.
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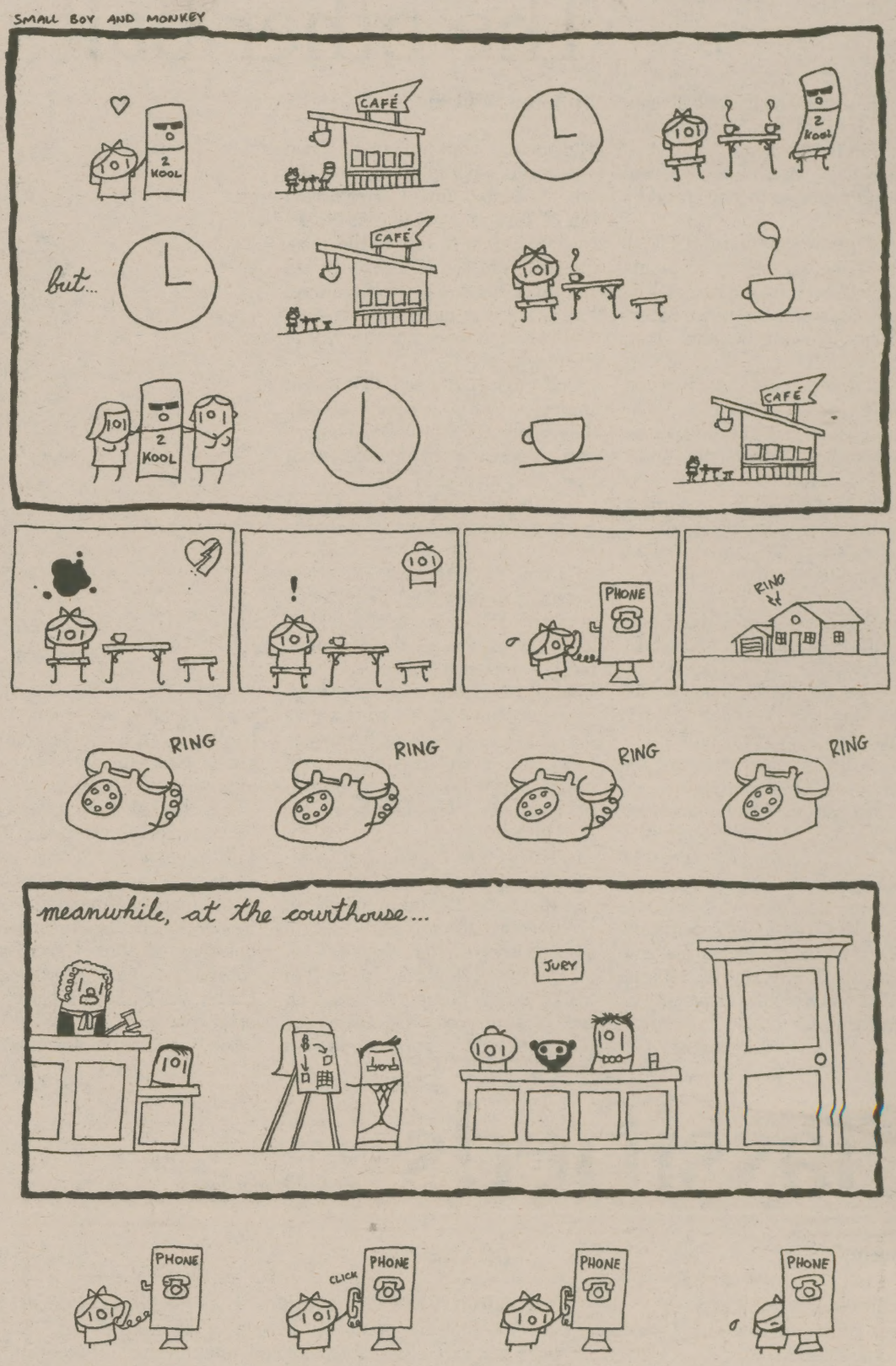
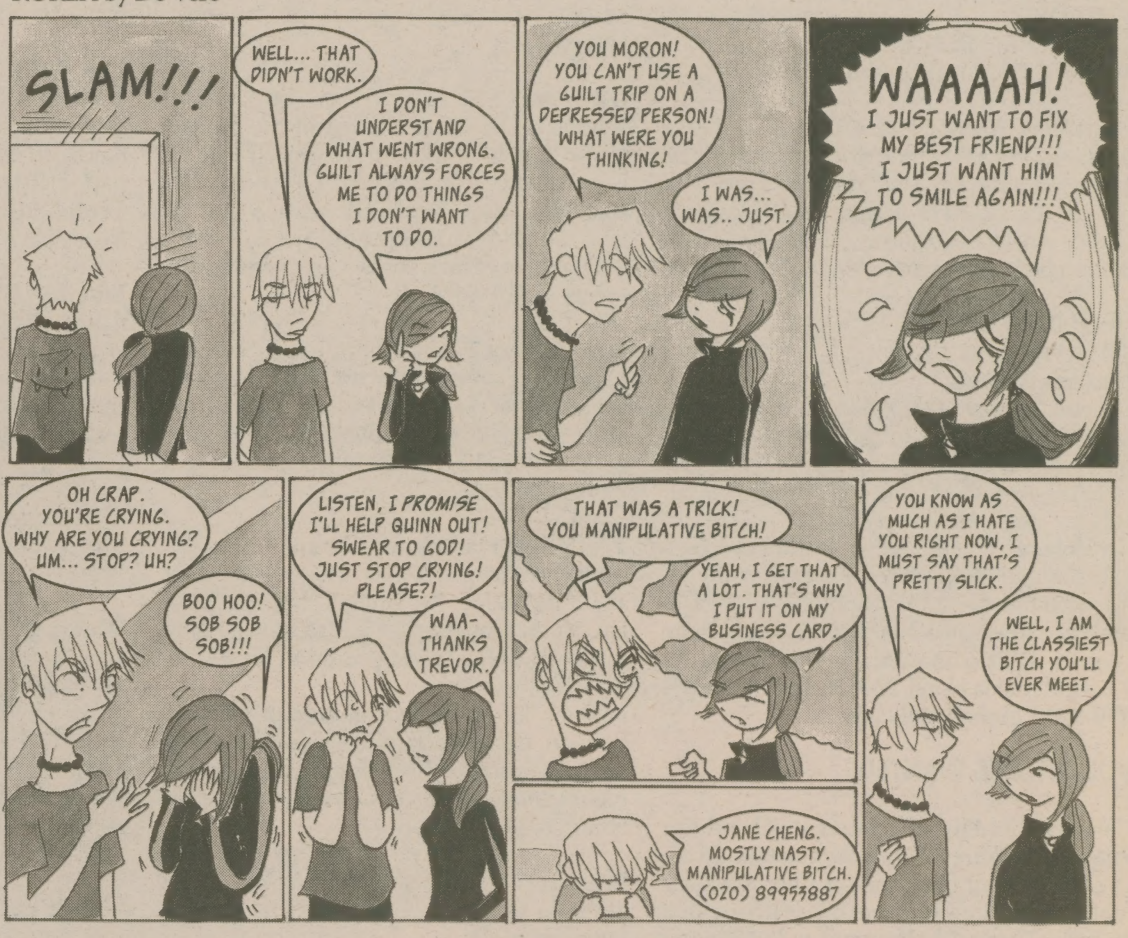


KOREA by De Vere


SLAM!!!
WELL... THAT DIDN'T WORK.
I DON'T UNDERSTAND WHAT WENT WRONG. GUILT ALWAYS FORCES ME TO DO THINGS I DON'T WANT TO DO.
YOU MORON! YOU CAN'T USE A GUILT TRIP ON A DEPRESSED PERSON! WHAT WERE YOU THINKING!
I WAS... WAS.. JUST.
WAAAAH!
I JUST WANT TO FIX MY BEST FRIEND!!! I JUST WANT HIM TO SMILE AGAIN!!!
OH CRAP. YOU'RE CRYING. WHY ARE YOU CRYING? UM... STOP? UH?
BOO HOO! SOB SOB SOB!!!
LISTEN, I PROMISE I'LL HELP QUINN OUT! SWEAR TO GOD! JUST STOP CRYING! PLEASE?!
WAA- THANKS TREVOR.
THAT WAS A TRICK! YOU MANIPULATIVE BITCH!
YEAH, I GET THAT A LOT. THAT'S WHY I PUT IT ON MY BUSINESS CARD.
JANE CHENG. MOSTLY NASTY. MANIPULATIVE BITCH. (020) 89955887
YOU KNOW AS MUCH AS I HATE YOU RIGHT NOW, I MUST SAY THAT'S PRETTY SLICK.
WELL, I AM THE CLASSIEST BITCH YOU'LL EVER MEET.

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